musical
COURIER

A University For GI's at Biarritz

Zurich Hears New Work by Strauss

Cleveland Plays Host to Music Educators

BACCALONI

APRIL 15, 1946
25 cents

THREE GREAT CITIES ACCLAIM

LOUIS KAUFMAN

Abresch photo

"DEFINITELY A TOP-FLIGHT VIOLINIST"

—Los Angeles Times, Dec. 4, 1945

THE BOSTON HERALD, MARCH 10, 1946

Louis Kaufman

By ALEXANDER WILLIAMS

Louis Kaufman, violinist, gave a concert last night in Jordan Hall. The accompanist was Paul Meyer. The program was as follows:

Delius.....Sonata for violin and piano
Bach...Partita in D minor for violin alone
Khachaturian.....Concerto
Gardner Read.....American Circle
Robert McBride...Aria and Toccata (1946)
W. G. Still.....Here's One, Spiritual (arr. Kaufman)
Aaron Copland.....Hoe-Down

Mr. Kaufman's program last night was most unusual and his playing of it marked by technical fluency and artistic distinction. He would place us in his debt merely by announcing such a program, but in addition he played it as though he meant every note of it. The one familiar work, the Bach Partita with the famous Chaconne (Mr. Ernest Newman once suggested that violinists who put it on their programs be charged a tax), was most competently played. The modern music was tossed off with great facility, even when it involved considerable technical difficulties.

Three pieces in the concluding group were new to Boston. Gardner Read's American Circle is an effective piece on folk themes. Robert McBride's Aria and Toccata proved that a fiddle piece can be written which would even give Mr. Eddie Condon across the way last night in Symphony Hall something to think about. The Hoe-Down dance by Aaron Copland showed that composer in his gayest the most unbuttoned vein. Altogether Mr. Kaufman gave us a most enlivening concert and is to be thanked accordingly.

NEW YORK TIMES, SATURDAY, MARCH 16, 1946.

KAUFMAN PLEASES IN VIOLIN PROGRAM

Wins Ovation at Town Hall With Fine Performance of Bach Partita in D Minor

A phalanx of New York's violin community that filled Town Hall heard last night the excellent violin playing of Louis Kaufman, and applauded and cheered it with zest and sincerity—as it deserved. For Mr. Kaufman, who was formerly a member of the Musical Art Quartet and later was known for years for his recordings for motion-picture companies, is a violinist's violinist and a musician's musician.

This violinistic and musicianly quality of his art was shown best last night, perhaps, in the Bach Partita in D minor for violin alone. Here the tone was always smooth, clear, mellow and satisfying, the left-hand technique was adequate, even facile, without fuss, the melodic line was pure and simple and the large form of each of the five movements was set forth definitely and arrestingly. The "bravos" that came at the close of the Chaconne that ends the work were well earned.

If the tone was a little harsh at the beginning of the Khachaturian Concerto, that was probably partly due to the combination of high tones and speed of the opening of the Allegro. As a whole, this work, which shows the Armenian composer at his best, was forcefully and delightfully projected. The last movement, Allegro vivace, revealed admirable rhythm and an alluring cantilena.

The program included three novelties, two of which were dedicated to Mr. Kaufman. These were "American Circle," by Gardner Read, which sounded more Celtic than American to this reviewer, and "Aria and Toccata (1946)," by Robert McBride, the aria seeming to harken back to the era of Romanticism, while the Toccata was good "modern." Both of these were played here for the first time. The third novelty, receiving its first local performance, was Aaron Copland's "Hoe-Down," arranged for violin—and to good effect—by the composer from his ballet "Rodeo" for Mr. Kaufman. All of these numbers and Mr. Kaufman's own arrangement of William Grant Still's Negro spiritual, "Here's One," were well accounted for by the player.

Particular praise should be given to Paul Meyer, who, at the piano, had much to do with the success of the Delius Sonata for violin and piano that opened the program as well as of the Khachaturian concerto, and whose accompaniments throughout the evening revealed true art in their unobtrusive support of the soloist.—R.L.

Chicago Daily Tribune
Saturday, March 30, 1946

Recital Marks Kaufman as a Great Violinist

BY ALBERT GOLDBERG

There is a curious grapevine in the world of music by means of which word of something or some one good but unknown gets around to the people most likely to be interested. Thus, tho the violin playing of Louis Kaufman was an X quantity before his recital in the Eighth Street theater last night, all the good violinists and many of the discriminating music lovers of our town were on hand to greet him.

They made the acquaintance of a violinist of superior abilities and the most solid musical worth. Mr. Kaufman is a virtuoso possessing all the implications of that word. He is technically dauntless; without calling undue attention to the matter he can play about as fast, as accurately, and as cleanly as is ever desirable. And he draws a tone of quite astonishing breadth and quality; for sheer volume, produced without ever forcing his instrument, his tone is equalled but not surpassed by not more than two or three other fiddlers before the public today.

As an interpreter he has both feet on firm ground. His playing is never fussy nor pretentious, and while it may disclose no revelations, it is always musically satisfying. Excepting a few unorthodox phrasings, his reading of the Bach Chaconne was of impressive diginity, the great chords in particular, which stagger many a fiddler, being played with remarkable sonority. And in the more conventional field, a Brahms "Hungarian Dance," Sarasate's "Romanza Andaluza," and the Paganini-Kreisler Caprice No. 20, were beautifully performed.

But Mr. Kaufman is also a forward looking musician and his program further contained no less than five first Chicago performances. The most important was a new concerto by the Armenian, Aram Khachaturian, a brilliantly effective work largely in the composer's familiar quasi-oriental style, which for a few seasons at least may provide qualified fiddlers a chance to give Mendelssohn, Bruch, and Tschaikowsky a well earned vacation.

And tho his motives may have been purely patriotic, Mr. Kaufman placed no handicap upon himself in closing with four clever short pieces by American composers: an agreeably nostalgic "American Circle" by Gardner Read; a catchy Aria and Toccata in swing by Robert McBride; "Here's One," a Negro spiritual by William Grant Still, arranged by the performer, and a vertiginous "Hoe Down" by Aaron Copland, which belongs in the "Dark of the Moon" score.

SOLOIST OVER CBS
June 19 and 23
BERNARD HERRMANN, Conducting

MEXICO CITY DEBUT
Soloist on May 24 and 26
with
ORQUESTA SINFONICA DE MEXICO
CARLOS CHAVEZ, Conductor

MARKS LEVINE, Director, Concert Division
NATIONAL CONCERT and ARTISTS CORPORATION
711 FIFTH AVENUE NEW YORK 22, N. Y.
ALFRED H. MORTON, President

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: Circle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager

MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

RUSSELL KERR, Managing Editor

RENÉ DEVRIES, ROSALYN KROKOVER, BERNICE FROST.

MARY CRAIG, MARY L. STOLTZFUS, Associate Editors

WILLIAM TAYLOR, Radio Editor.

DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant

DOROTHY BERSIN, Personal Representative

GEORGE HEILMAN, Production Manager

CHICAGO HEADQUARTERS.

René Devries (in charge), Elsa Borowski and Dosha Dowdy. 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:

Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND:

Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:

Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:

RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.

BUENOS AIRES: Jorge M. White, Paraguay 1207

MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69

HAVANA: Huberto De Blanck, 213 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative, Green Park Hotel, Harrogate, Yorkshire, England.

AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.

BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.

CZECHOSLOVAKIA: Dr. Gerth Wolfgang Baruch, 5 Vkolkovné, Prague.

DENMARK: Dr. Alma Heiberg, Nabolos 4/3 Copenhagen.

FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.

HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.

ITALY: Mario Labroca, via Boncompagni 12, Rome.

NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.

PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.

RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.

SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.

SWITZERLAND: Josef Kisch, Spluegenstrasse 4, Zurich.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK APRIL 15, 1946 No. 3130

IN THIS ISSUE

The Musical Parade 4

A GI University in Southern France
By Edwin John Stringham 5, 10

Cleveland Convention Draws 5,000 Educators
By Rose H. Widder 6, 7

Zurich Premieres New Work by Richard Strauss
By Josef Kisch 8

Berlin Forgets War's Aftermath as Divas Sing
By Sgt. Carl Charlick 8

Metropolitan Closes Season and Begins Tour 9

Brussels Hears International Artists Again
By Francis de Bourguignon 10

New York Concerts: Spring Medley 11, 15, 26

Radio, Television: News and Reviews
By William A. Taylor 12, 13

The Dance: Ballet Theatre Opens Series
By Rosalyn Krokover 14

The Choir Corner: Easter Plans; AGO Jubilee
By Leon Carson 16

Silhouettes: About Singers and Audiences
By Mary Craig 18

London: Concertgebouw Orchestra in Visit
By Hugh Liversidge 20

Chicago: Concert Roster Crowded
By Elsa Borowski 22, 23

Los Angeles and San Francisco News
By Richard Drake Saunders and Edwin J. Simon 24, 25

New Publications 30

Pickup Chatter: Disc Reviews
By Harold C. Schonberg 31

Events in Schools and Studios 32, 33

"FIRST LAP" OF THE METROPOLITAN OPERA SPRING TOUR.

When the curtain went down on the final performance of the New York season, Carmen, Risë Stevens (Carmen), and Robert Merrill (Escamillo) got into the carriage, while Raoul Jobin (Don Jose) took the reins, in order "to get the feel of traveling."

(Story on page 8.)

Opera on Wheels

The Metropolitan has resumed its Spring touring in a big way, after several years in which very little in the way of scenery and properties could be shipped because of wartime transportation restrictions. It almost seemed, for a time, as if a new trend were developing in which there would be opera circuits, with companies from one city appearing in guest opera houses and using the equipment of other organizations. This had the virtue of saving money, but restricted the itinerary. However, with the first revival of railroad facilities the country's conventions and tours are springing up again.

The Metropolitan is visiting a number of cities that had been off its list for years (details will be found elsewhere in this issue) and at least one which never enjoyed a stop by the famous musical caravan. One may hazard the guess—based on the large audiences that have been reported in the first cities to be visited by Impresario Johnson and his charges—that the tour will bring some record amounts of money into the box-office till. This is to be expected in a year when there are large amounts of wartime earnings still in many family bank accounts, and now able to be lavished for the first time in some years on actual opera-in-the-flesh, for which the radio programs have done such excellent missionary work.

At this time, it seems unnecessary to review in detail the highlights of the Metropolitan's season, which have been treated previously in these columns. Several important new artists were introduced, and, it is to be hoped, the cornerstone has been laid for a new international era—both in singers and repertoire.

• • •

Petrillo Crushed to Earth . . .

The passage by the Senate of the Lea Bill to bar restrictions on broadcasting by a vote of 47 to 3 on April 6 left only the signature of the President to be affixed, at the time this issue went to press, in order to make that measure law.

What might have been a rather crushing blow to the American Federation of Musicians and its president, James C. Petrillo, has not seemed to daunt the latter. He announced one day after the passage of the bill, that he would ask an increase in the musicians employed in motion picture studios. Subsequently conferences began between union executives and film company representatives in New York, which looked as well toward a higher rate of pay for studio musicians.

William Feinberg, executive secretary of Local 802, the New York branch of the musicians' union, on April 7 urged all labor leaders in the country to appeal to President Truman to veto the Lea measure. He made this plea in a speech before a forum of the music division of the Independent Citizens' Committee of the Arts, Sciences and Professions, held at the New York City Center.

Meanwhile, Justin Miller, president of the National Association of Broadcasters, was scheduled to meet with Petrillo and AFM officers to discuss the latter's demands that small radio stations throughout the country use more "live" talent and fewer recordings on broadcasts. Thus the various problems involved in union music demands remained very much up in the air at press-time.

• • •

Reciprocity—Negative Style

The Mexican Musicians' Union on April 2 banned all United States players from appearing in that country. The action came as a reprisal against the edict of James C. Petrillo in forbidding Luis Alcaraz and his Mexican orchestra from playing a three weeks' engagement in San Antonio, Tex. Among the first to be affected by the ban were six North American members of the Mexico City Symphony Orchestra and Everett Hoagland, night club orchestra leader, whose Mexico City organization, originally of players from the U. S., now consists entirely of Mexicans.

The UP quotes Senator Dennis Chavez of New Mexico, head of the United States delegation to the third regional International Labor Office conference which met in Mexico City early in April, as saying that the Petrillo edicts were "not only making trouble for United States musicians, but for the U. S. with other countries."

That is the worst part about short-sighted and restrictive rules for employment in the arts. Sooner or later the matter comes home to roost on one's own doorstep. We recommend a thorough threshing-out of the matter between the musical union executives in this country and in Europe and Latin America. Else we shall have a lot of beautiful rules, but considerably less music for everybody.

• • •

Harmony

That was a stirring occasion when the New York Philharmonic-Symphony played host to delegates of the United Nations, headed by their chairman, Trygve Lie, at the concert of April 11. The program listing Beethoven's Ninth Symphony and Bernard Rogers' new work, In Memory of President Roosevelt, was also listened to by the representatives of Britain, the U. S., the USSR, Poland, Australia, Brazil and Egypt and their parties. A visit backstage by the guests of honor was a feature—with the harmonious Muse brooding serenely over all!

Vol. CXXXIII, No. 8
Whole No. 3130

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

April 15, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

President Truman on April 4 received a hand-lettered parchment certificate making him an honorary member of the Philharmonic-Symphony Society of New York. The delegation which flew by plane to Washington to make the presentation included Charles Triller, chairman of the society's board of directors; Marshall Field, president; Floyd G. Blair, treasurer; Ralph F. Colin, assistant treasurer; Robert H. Thayer, trustee and member of the board; Arthur Judson, executive secretary, and Bruno Zirato, assistant manager.

• • •

Headed by General Manager Edward Johnson, some 200 members of the Metropolitan Opera set out on their longest Spring hegira in 26 years from Pennsylvania Station in New York, April 1. First stop was Baltimore. Vital statistics department: 36 railway cars were used, 18 for personnel, 14 for scenery, 4 more for the "props," costumes, wigs, instruments, electric equipment. No doubt there are times when technical directors sigh for the Television Epoch.

• • •

"Volga Boatman Gets Heavo-Ho from Court" read a more than usually effervescent headline in the august New York Times not long ago. The story related that "Magistrate Abner C. Surpless of Flatbush Magistrate's Court, Brooklyn, likes music as much as the next fellow. Maybe more. But these lazy spring mornings, he finds the Volga Boatman, wafted gloomily but with vigor into his courtroom from the music rooms of adjacent Erasmus High School, an unsatisfactory accompaniment for legal activities." The magistrate instructed a court clerk to get the school on the wire, and soon the chorus was working on The Battle Hymn of the Republic, which should have been very satisfactory background music for sad stories of domestic infelicity rehearsed before the judge.

• • •

Radio listeners didn't miss a note of the Brahms Violin Concerto when Zino Francescatti recently broadcast it—but the soloist did! While the Philharmonic-Symphony under Artur Rodzinski was playing the introduction, a hair of Francescatti's bow broke and caught around his finger. Alert Concertmaster John Corigliano spotted his predicament, played the opening trill and a few bars of the solo passage until Francescatti could continue!

• • •

Marc Blitzstein, the composer of the Airborne Symphony which was given its world premiere by Leonard Bernstein with the New York City Symphony Orchestra on April 1, has been in America about nine months, after spending three years abroad in an Army Public Relations capacity with the Eighth Air Force, headquarters in England. He was assigned as a project in musical research on an eleven months' stint to create the symphony. This took him to France.

While billeted with the Gen. Le Clerc Tank Outfit Division (the five tanks named after Paris parks) he lived in a disused barn—all that remained of a once prosperous farm. The outfit was under a heavy bombardment for two weeks, but cheered themselves up by singing folksongs, and others that they made up, which they termed "resistance" songs. He once gave one of the men a package of American cigarettes, and the Frenchman, not to be outdone, presented Blitzstein, as a great favor, with a lump of American sugar!

• • •

Former Ambassador Gromyko came out of his self-imposed seclusion to hear his fellow-countryman, Alexander Uninsky, play the piano on the afternoon of April 7 at a Hotel Plaza reception tendered the United Nations Security Council by the foreign press. Gromyko personally presented his compliments to Uninsky after the performance. . . .

• • •

Cleveland musicians are not doing so badly in the Far East, writes Rose Widder, Musical Courier's representative in that city. Capt. Arthur Loesser recently had the pleasant experience of conducting the Tokyo Symphony Orchestra and playing the Liszt E flat Concerto. Loesser is associate head of the piano department at the Cleveland Institute of Music and brother of that fabulous Loesser who wrote a half dozen war songs, including Rodger Young.

• • •

The U. S. Military Government at Frankfort-on-the-Main sponsored the world premiere of a Concerto Grosso for nine solo instruments and full orchestra by Oskar Hagen, professor of the University of Wisconsin. The work, completed on D-Day was scheduled to be broadcast on March 24 over Radio Frankfort by the station's orchestra under Hans Bluemer. Recordings are to be released for the use of other European stations. Before he came to America some years ago, Prof. Hagen, originally a student of Humperdinck, was best known for his revivals of the operas of Handel in a series of festivals at Goettingen University.

• • •

The winsome miss in the picture on this page is Evelyn Knight, caught in the act of singing a new ballad, Johnny Fedora, which by some strange coincidence has the same name as the headpiece she is wearing. The latter, a bulletin from Leeds Music Corporation of New York, the publishers, informs us, was "created by B. J. Goldenberg and Company for the ladies." The song is featured in Walt Disney's forthcoming musical film, Make Mine Music, an event heralded with window displays in leading department stores.

"A special piece," according to the missive, shows "Johnny Fedora and Alice Blue Bonnet in a heart against a background of the music." At this point, the services of an efficient clergyman are clearly called for.

• • •

Tonal Tattling: Désiré Defauw, Belgian conductor of the Chicago Symphony Orchestra, and his wife Jeanne, have become American citizens. . . . New first harpist of the Philadelphia Orchestra is Marilyn Costello, a student at the Curtis Institute of Music, who is 21. . . . John C. Kendel of Denver, president of the Music Educators National Conference, told some 5,000 music instructors and others, at the opening of the recent Cleveland convention of that body, that "this generation may realize . . . Walt Whitman's words, 'America goes singing to her destiny.'" . . .

Some 8,000 children of the Bay Area recently bought tickets for a special youth concert by the San Francisco Symphony under Pierre Monteux, at admission prices of 25 and 50 cents. . . . Stokowski and his wife, the former Gloria Vanderbilt, travelling to Connecticut from Mexico, left two suitcases containing, it is alleged, $40,000 worth of jewelry and clothing parked in a car before their New York apartment. Police watched a man open the window of the car with a can opener, and foiled what was probably an attempt at a gem robbery . . . unless, of course, he only had designs on one of the valuable spare tires. . . .

FEDORA—NOT BY GIORDANO

• • •

André Kostelanetz has been awarded the Treasury's Silver Medal Award, the conductor was advised by Lt. David Levy, United States Naval Reserve, Chief of the Radio Section. The medal, with a salutation, was sent to Mr. Kostelanetz on behalf of the Secretary of the Treasury in recognition of his contribution to work of the War Division.

• • •

Congress is considering a measure to establish a Trust Fund Board for the National Symphony Orchestra of Washington, D. C. (approved by a Senate Judiciary Subcommittee on March 22, but action was delayed to allow time for committee members to investigate possibility of obtaining it under the Code of the District of Columbia). If it were passed, the orchestra might carry out its aim of building up a fund of $8,000,000 during the next several years. . . . P. S.—Board members would serve without pay. . . .

• • •

Szigeti marked an anniversary when he played with the Philadelphia Orchestra on March 19 at Carnegie Hall, New York. It was 20 years ago that he made his American debut with this ensemble on Dec. 11, 1925, in Philadelphia.

Eagle-eyed Helen Havener, public relations sleuth, has looked into the MS. of his forthcoming autobiography, With Strings Attached, now in the hands of his publisher, Alfred A. Knopf. She relates that Szigeti tells how, having rehearsed with the orchestra, he returned to the Bellevue-Stratford to "fiddle away at some passages which presumably had not satisfied me. While I was engaged in this wholly irrational if not downright harming activity, instead of fortifying myself with a leisurely light meal before the crucial debut in walked Carl Flesch"—the late violinist was then head of the violin department at Curtis Institute—"his jovial, quizzical eyes flashing at me from behind his eyeglasses.

" 'Of all things . . . to be practicing at this hour! And after all the fine things I heard about your rehearsal this morning, too,' he commented. And he went on scolding me for being so tense and unnecessarily apprehensive before this debut. 'Why,' he said, 'consider my own case! I played the same Beethoven concerto with this same Stokowski in this same Academy of Music two years ago. Incredibly my memory failed me—for the first time in you know how many decades of a concert career. I had to stop, had to go over to the conductor's stand. We resumed, and you see, Szigeti, that it didn't harm my standing in the least.' "

A GI UNIVERSITY IN SOUTHERN FRANCE

American Army Institution at Biarritz Broke New Paths in Popularizing Music Study

By EDWIN JOHN STRINGHAM

Few educators can take part actively in the creation of an educational institution of major proportions and significance, and it borders upon the supernatural to witness one come into being almost overnight. Most of us who were fortunate enough to have been identified with the creation of the United States Army University at Biarritz, France, feel that. It was, in all truth, an educational miracle!

Now, however, that its intended mission and purposes have been fulfilled, it has been closed and, as seems likely, will be replaced by a number of small unit schools (junior colleges, perhaps), distributed within the zones of military occupation—Germany, Austria, and probably Japan.

Though my own immediate task as Music Branch Head concerned the organization and direction of the music department, it was our duty and privilege, along with the other branch and section heads, to meet daily during most of the initial period to effect the realization of the university as a whole.

In a few weeks, literally, a major college blossomed forth with 4,000 students, 281 professorial and other instructional staff, and about 1,500 administrative and military station complement. Besides, there were a large number of French civilians serving in various capacities, along with British units of women serving as secretaries and office assistants.

The students, consisting of military officers of almost all ranks up to that of Colonel and enlisted men of all grades, were selected from qualified personnel of the American Armies of Western Europe (later students from Allied Armies were accepted). Of course, those selected had to meet certain entrance requirements pertaining to service and educational achievement. These students were assigned together in classes without regard for, or distinction in rank or privilege. This was quite a departure from army traditions, to be sure, but an arrangement which was appreciated by all students, especially after the enlisted men became convinced it was really true and that they could dispute the arguments of the "brass hats," if justified, without incurring military discipline!

Palaces into Classrooms

Approximately 75 separate buildings were necessary to house this vast organization and sustaining army. Such buildings were scattered all over the world-famous, fashionable and thoroughly aristocratic sea resort town of Biarritz, which, as you know, is situated on the picturesque shores of the Bay of Biscay, about 20 miles from the Spanish border, at the extreme western foot of the Pyrenees mountains. Among the buildings were a large and sumptuous Palace of Napoleon III, villas and mansions of millionaires and royalty in and out of town, the Municipal gambling Casino stripped of all its *accoutrement*, and almost all the available "swank" hotels, empty business blocks (there were many such) and so forth. Rooms of seaside hotels that formerly were occupied by persons of wealth and even royalty (running in cost per room from about $25 to $50 a day), now housed the thousands of GIs—and the transformation with GI daily and weekly washing of all description hanging out of the windows to dry was not altogether pleasing to the natives!

It was little wonder that this Cinderella-like metamorphosis evoked such favorable and voluminous reports in the magazines and daily press in the States —"It just was *not* the Army." Yet, obviously, this tremendous organization could have been realized only by the army working under war or semi-war conditions.

GI Dream Materializes

It all seemed more like a dream fantasy in comparison with the actual combat conditions the soldiers had just experienced in France, Africa, Italy and Germany. It was a common expression among the GIs that they were afraid to open their eyes the first few mornings for fear of discovering that it all was not true. There is no doubt that such a set-up, plus a picturesque and expansive beach crowded with beautiful women, should be considered among the happiest days in the lives of most of the GIs and officers; and on top of all this they were going to college instead of fox-holes, or so forth! Then, too, ahead of them was the prospect of going home! No wonder the university exhibited such an unprecedented spirit of a personal and social character.

However, there was another side of the picture which, if eliciting less publicity, was of more enduring value and not much less in elated spirits. That was the educational and morale-building function of the university; the process of changing a mere "number" into an individual "person," and affording a means of transition and readjustment from military to civilian life and modes of thinking, feeling and living as a civilian instead of a GI.

Of course, I must admit, there were the inescapable army "propaganda" and publicity values, either good or bad as one views them. But, for the moment, they were all to the good and not a little of some of the army's vexations and injustices were erased by the life and offerings of the university, even though the institution was just recently born, *sans* tradition and *sans* the restrictions of the same.

"Teaching Off the Cuff"

It is hard to believe that it was only about the middle of May, 1945, that the idea of the two American Army Universities at Shrivenham, England, and Biarritz, France, was formulated in the Secretary of War's office at Washington. The University at Shrivenham, together with a Technical Trade School at Wharton, England, was first established. Later, on the 20th of August, and little more than a month after the initial contingent of officers and civilian professors had arrived at Biarritz, the first classes at the latter institution were inaugurated.

A new university had come into being almost overnight, and it did not matter a great deal that the first week of classes found the Music Department without a home for its professors, no place to hold a single class, not a scrap of music, no phonographs and not even a single phonograph record; the spirit of the event enabled the staff and the students to carry on somehow. "Teaching off the cuff" was the rule rather than the exception for the first few weeks throughout the institution, and, I must admit, such was more than the rule and it extended for more than a few weeks in the music department for the army's original idea of music was a very limited one and the many ideas of myself and our staff had to be "sold" to the officials. But they were sold and accepted with final eagerness and a high spirit of co-operation.

Some of the Personnel

This new institution had as its official heads, Brig. Gen. Paul H. Thompson, Chief of the Information and Education Division of USFET (Paris); Brig. Gen. Samuel L. McCroskey, Commandant of the University; Col. Ernest B. Thompson, Director of the Academic Division (and the real spark-plug of the whole venture), and Dr. John Dale Russell, of Chicago University, as Academic Advisor and Dean. Dr. Burnet C. Tuthill, of Southwestern University, Memphis, served as the initial overall advisor in music and later as Chief of the Fine Arts section at Shrivenham. The two Army Universities were separate and autonomous under the control of Gen. Thompson and Col. Packard at Paris, with their separate organizations and staffs.

The teaching staff of our music department, in common with the practices of other departments of the university, was secured from civilian and military sources, and numbered 28 when fully staffed as it was in the second term. Eminent musicians from outstanding American Colleges were included in our teaching organization, such as Seth Bingham, Columbia University, Rexford Keller, Ohio Wesleyan, Lt. Col. Mark Hindsley, Asst. Dir. of Bands, University of Illinois, Howard Wilson, Ohio State University, Mordecai Bauman, Juilliard School of Music, New York City, Mack Evans, of the University of Chicago, Captain Albert Stevens of Hollywood Light Opera Company, etc.

Curriculum Wide

The courses of music offered are familiar enough in type, and included a half dozen sections each of harmony, history of music, and appreciation of music (especially the latter), individual instruction in voice, piano, violin and all band and orchestral instruments, men's chorus (there were hardly enough WACS and Nurses to form a mixed chorus of desirable balance), a very fine Symphony Orchestra of 50, a superb Symphonic Band of 65, small selected classes in conducting, counterpoint, composition, analysis, orchestration, instrumental and vocal ensembles of various kinds, a number of large sections in the rudiments of music, and other courses usually offered in a well ordered music department. In fact, the curriculum compared very favorably with that set forth by the best institutions of the kind in the States.

The students were insatiably hungry to hear good music of all types, especially when the tuition for such was divested of the technical and academic verbiage that all too frequently is passed off as music appreciation in our native institutions. In fact, our appreciation classes were so eager and overcrowded that three special evening listening sessions (without credit and voluntary) had to be offered to several hundred students as supplementary to the regular daytime activities, and music listening hours were planned for the general faculty and student bodies for the third term. Our rapidly growing library of phonograph records (well over a thousand) was in constant use, and eventually it was developed into a service and limited circulating library.

Concerts at the Casino

The GIs were equally eager to enter into participative musical activities—chorus, band, orchestra, instrumental and vocal ensembles and the like. The Symphony Orchestra and the Band alternated each Sunday afternoon, playing to audiences in the Casino that numbered between 1,500 and 2,000 weekly. Faculty and student recitals were frequently held during the week days and evenings, and be it said that some excellent performing and composing talents were discovered and directed to musical institutions in the States where they will, no doubt, pursue their study of music

(*Continued on page* 10)

AT THE GATES OF THE AMERICAN UNIVERSITY IN BIARRITZ, in the former Palace of Napoleon III. (Courtesy of French Press and Information Service.)

Dr. Stringham has had a wide experience in many phases of music, as composer, musicologist, writer, editor and college teacher. Born in Kenosha, Wis., he studied composition at Northwestern University with Arne Oldberg, Peter C. Lutkin, and with Edgar Stillman Kelley at the Cincinnati Conservatory. He was invited by the Italian Government to attend the Accademia of Santa Cecilia in Rome, where he did further work in composition and orchestration with Respighi. His teaching posts have included: director of the School of Music, Grand Forks, N. Dak, 1914-5; department of music, University of Colorado, 1919; Chairman of Music Board, Colorado State Board of Education, 1922-9; Dean of Denver College of Music and music critic for Denver News and Post, 1919-29, in addition to teaching in his early career at Union Theological Seminary, the Juilliard School and Teachers College. He became Chairman of Music Department of Queens College, City of New York, in 1938, and was general music editor of the American Book Company after 1933. His compositions include a symphony and many other orchestral works, choral compositions, a string quartet, and other scores. His latest work is Listening to Music Creatively, issued in March.

CLEVELAND HOST TO 5,000 EDUCATORS

A TRIO OF OFFICERS. Left to right, Luther Richman, of Richmond, Va., State Supervisor of Music, the newly elected President of the Music Educators National Conference; Mathilda Heck, Director of Music in the Public Schools of St. Paul, Minn., Second Vice-president of MENC; and John C. Kendel, Director of Music, Denver, Colo., retiring President of the MENC, who automatically fills the office of First Vice-president for the ensuing term. (Camera Craft Studios Photo.)

By ROSE H. WIDDER

CLEVELAND, O.—Perhaps it was no coincidence that the 29th meeting of the Music Educators National Conference—held in this city from March 26 to April 3, in conjunction with the conventions of the National School Band, Orchestra and Vocal Associations, the National University and College Band Directors' Conference, the National Catholic Music Educators Associations, and the Music Education Exhibitors Association—should have taken place at a time when Cleveland is celebrating its sesquicentennial and its one hundredth year of organized music teaching in the public schools.

During these 100 years four music superintendents have guided the musical destiny of its school children: in 1846 Silas Bingham was employed as a special music teacher; he was succeeded by N. Coe Stewart, after whose retirement in 1907 J. Powell Jones was appointed. It was during this period that a musical survey was conducted with the result that Adella Prentiss Hughes found the time ripe to organize the Cleveland Orchestra in 1918, at the same time encouraging the development of instrumental music in the Cleveland Public Schools. This powerful and unique relationship between orchestra and public schools has continued to the present time, when under the guidance of Russell V. Morgan the ties between these two organizations have been fostered and strengthened to an amazing degree. Since 1923 Mr. Morgan has headed the music department of the public schools. He recently was elected president of the Music Teachers National Association at the convention in February; thus a considerable portion of the nation's musical responsibility is now resting on his shoulders.

Education in Post-War World

Music Education in the Post-war World and a program to bring music to citizens of all ages was outlined by John C. Kendel, director of music education for Denver, Colo., and president of the Music Educators National Conference, at the session which opened proceedings at the Hotel Statler. "One of the convention's tasks will be to urge greater community participation in music, through choruses, orchestras and bands," he said. "There must be greater state participation in music education in areas that have none of it, so that it will touch the lives of citizens of all ages."

Headquarters of the convention were at Public Auditorium, where more than 5,000 delegates registered in the course of the week—by far the greatest assembly of music teachers and members of the music profession ever to convene. Nearly every state in the Union, Latin America, Canada, Mexico and Central America were represented by important delegates. For the first day the schedule was not so heavy, allowing time for visitors to make themselves at home; nevertheless there were meetings of the executive committee, board of directors and Music Education Research Council, culminating in a dinner meeting.

First General Session

At the first general session on March 27 an official meeting of Chairmen and all members of Consultant Groups took place, with Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, presiding. Music was furnished by the Chapel Choir, Capitol University, Columbus, O., Ellis Emanuel Snyder, conductor. After President John C. Kendel's dissertation on Music Education Looks and Plans Ahead, Irvin Cooper, Music Supervisor of Montreal, gave an enlightening talk on International Music Festivals. Raymond Burrows, of Columbia University, spoke on The Piano Teacher and Basic Music Instruction Through Piano Classes.

In the afternoon there were diverse discussions on the Music Content of the Elementary, the Junior High, the Senior High, the Junior College Curriculum; the Music Content of the College and University Music Courses and Activities; the Laboratory and Experimental Schools; and the Organization, Function, and Techniques of Instrumental Music Ensembles, with highly competent exponents of these subjects.

Although it was physically impossible to attend most of these meetings, one found it fascinating to contemplate the enormous expansion and scope of subjects bearing on the subject of modern music education. Only to mention a few: Audio-Visual and Scientific Aids in the Field of Music Education; Radio; Films and Projector Equipment; Records; Recording Equipment and Sound Systems; The Rural School Curriculum; Music in the Private Schools; Organization, Function and Techniques of School Orchestras, Bands, Choruses; Instrumental Music Classes; Vocal Music Ensembles; Music Theory, Composition and Arranging. Then followed demonstrations of all these subjects. Other topics discussed were International Cultural Relations in the Field of Music, Patriotic Music and Music Development through Creative Activities, Music History and Appreciation. Dinners at five different hotels and Lobby Sings concluded this full day.

Nor were world events absent from discussion at this convention, demonstrating the fact that the entire nation is interested in maintaining the peace we fought so hard to attain. Dr. Peter W. Dykema, of Hastings-on-Hudson, N. Y., and his committee reported that four songs were necessary to the patriotic feeling of every child: Star-Spangled Banner; America; The Battle Hymn of the Republic, and America the Beautiful; these to be augmented by God Bless America; Hail, Columbia; Taps; Tenting Tonight, and Grand Old Flag.

An applauded guest was Senator "Tom" Connally of Texas, who spoke of sacrifices necessary to achieve world peace, lauded Stalin for his yielding in the Iranian dispute and upheld the principle of the United Nations. Major Gen. Joseph W. Byron of Washington, chose as his subject: Music in the Armed Forces and found that through cultural exchanges among nations, in which music would play a part, "a way will be found for understanding and peace among nations."

3,000 Ohio Pupils in Music Festival

A spectacular festival of song and music was staged at Public Hall by 3,000 in tribute to the state of Ohio. William B. McBride, of Columbus, president of the Ohio Music Education Association, introduced a chorus of 1,750 voices, a string orchestra of 250 and a band of 500, representing Ohio's 88 counties. The groups were led in turn by Arthur Williams, of Oberlin College; by Dr. J. J. Gagnier of Montreal, musical director of the Canadian Broadcasting Corporation, who conducted his own composition: Hands Across the Border, a stirring march. Guy Fraser Harrison, of the Rochester Philharmonic, also wielded the baton. Peter J. Wilhousky, of the New York public schools, directed the chorus. All participants had been selected for their outstanding musical ability in their respective schools. One hour of the program was broadcast, with Fred Waring of radio fame speaking on the program.

During the day 2,000 visitors undertook a tour of the schools in special busses to witness Ohio's school music program in action.

Of great interest was the Contemporary Music Panel, Henry Cowell, chairman. The Consultant Group had as their guests: Jose Brandao of Rio de Janeiro; Joseph W. Clokey of Miami University, Oxford, O.; Paul Creston, New York; Herbert Elwell, Cleveland; Alberto Ginastera, Buenos Aires; Erich Leinsdorf, conductor of the Cleveland Orchestra; Allan McHose, Eastman School, Rochester; Juan Orrego, Santiago, Chile; Humberto Pacas, San Salvador; Juan Plaza Caracas, Venezuela; Gardner Read, Western Reserve University, Cleveland; Gustave Reese, New York; Arthur Shepherd, Western Reserve University; Ismael Menendez Zabadua, Guatemala.

Following the diverse dinner meetings simultaneously held in four or more hotels, chamber music and singing groups furnished splendid music The Western Reserve University Trio, composed of Dr. Jerome Gross, violin, Frank Grany, cello, and Janette Cherubini, performed the Dvorak F minor Trio; the Madrigal Singers were heard in a group of new songs by Richard Morse. The Baldwin-Wallace Quartet played a Mozart Quartet; a woodwind ensemble performed Leo Sowerby's Quintet; the Girl's Glee Club of John Adams High also contributed. The String Quartet from the Institute of Music performed the Haydn "Lark" Quartet and part of the Schubert D minor. A vocal ensemble directed by Maurice Goldman was heard in a song group.

Cleveland Orchestra Concerts

The only all-star Pop concert of the season was heard by thousands of the delegates who were able to attend the Tchaikovsky program conducted by Erich Leinsdorf in the huge Public Auditorium. Tossy Spivakovsky, the orchestra's erstwhile concertmaster, who appeared for the second time this year in the Tchaikovsky Violin Concerto (by popular request) again brought down the house with his wonderfully vital performance of the concerto. The audience shouted its approval. The Sarasate Introduction and Tarantella, played as an encore, was superb. Mr. Leinsdorf came in for his share of the applause with a stirring reading of the Fourth Symphony and the Romeo and Juliet Overture-Fantasy.

The regular pair of symphony concerts during convention week likewise was attended by as many delegates as could find seats. Brahms' Third Symphony, Mozart's Symphonie Concertante for Oboe (Philip Kirchner); clarinet (D. Stanley Hasty); bassoon (Frank Ruggieri), and horn (James Stagliano);

ILLUSTRATING MUSIC IN THE ARMED FORCES before members of the MENC Convention. Left to right, seated, first row, Maj. Gen. Joseph W. Byron (with braille notation) and Mark C. Schlinnerer, assistant superintendent of the Cleveland Public Schools; second row, Col. Taylor Bronson, Mrs. John M. Fullerton and Capt. O. L. Quinto, U. S. Army.

and a first performance of Prokofieff's Second Suite from the Ballet Romeo and Juliet made for an excellent program. Of especial interest and great beauty was the Prokofieff Suite, in which the composer revealed his most ingratiating melodic charm. An invitation was extended to the delegates to attend the Saturday evening broadcast of the same program at Severance Hall. Regal Severance Hall was one of the major attractions in Cleveland and the cause of excited comment for its beauty and quiet elegance.

South America Sends Delegates

Eighteen delegates from the South American countries were represented. They stated that they consider the basis of their relationship with their Northern neighbors that of reciprocity, taking with them as much as they brought in contribution to the educational field at this time.

At a special concert at Hotel Statler, Bettina Rivero, talented young pianist of Montivideo, performed a group of seven compositions by composers of Uruguay and Argentina Jose Viera Branado was heard in a delightful group of Brazilian music by Heitor Villa-Lobos. There were twelve numbers in all. Another participant in the same program was the assistant conductor of the Kansas City Symphony Orchestra, David van Vactor, heard in three exacting flute solos: the Sonata in C by Bach; a modern Suite for Flute and Piano by Amenquai and his own Sonatina for those two instruments. His able collaborator at the piano was Miss Vail Read.

Massed Groups Heard

Edwin Franko Goldman was the guest conductor for a mammoth concert under the auspices of the Lake Erie League. The Festival Band and Chorus presented a Peace Dedication Festival in the arena of Public Auditorium. Seven hundred and sixty-five outstanding students from six suburbs of Cleveland made up this impressive ensemble; represented were Cleveland Heights, East Cleveland, Elyria, Lakewood, Lorain and Shaker Heights Schools. Music directors who prepared this mammoth concert sectionally were: George Strickling, E. E. Vance, J. Martin Beck, Thelbert Evans, Howard Hanse, Reynold Ellis, Ralph Rush, Walter F. van Brock, Arthur R. Jewell, Howard F. Brown, Jack C. Booth and Milton G. Niergarth.

Recognizing that the motion picture industry has made students and adults conscious of music and composers through such pictures as Song to Remember, Rhapsody in Blue, The Great Mr. Handel, a committee on Music History and Appreciation urges industry to give more attention to authenticity in biographical pictures.

Music Education Congress Planned

Gilbert Chase, of the National Broadcasting Co., announced a Music Education Congress soon to be held in this country, to which music-loving nations of the world will be invited. The initiative for this event was taken by the National Federation of Music Clubs. This Congress not only will plan an exchange of music by way of radio, transcriptions and publications but will also try to iron out the legal complications involved in copyrights, contracts and license privileges.

Irvin Cooper, Supervisor of Music, Montreal, described plans for group singing of children by way of radio hook-ups in several countries at a time. Pointing to the world friendships arising through Olympic Games in the field of sports, he asked why the same can not be achieved through presentations of music festivals alternating among the nations of the world.

Major General Joseph W. Byron contended that army music taste had improved greatly during the war. Cultural collaboration in music as well as in other common entertainments and recreation is a powerful force in harmony of relation between people speaking different languages.

Discussing the meaning of international music relations to the individual music educator was James L. Mursell, chairman of the Music Education Department, Columbia University. Byron J. Hovde, president of the New School for Social Research, New York, urged the art of music be applied for promoting peace.

NORTH AND LATIN AMERICA CEMENT BONDS.
Joint meeting of the Latin American Advisory Committee on Music Education, and the Board of Directors of the MENC. The Latin American Music Education Committee held daily meetings during the Biennial Convention of the latter organization. Members of the committee present at Cleveland were: Chairman, Brunilda Cartes, Santiago, Chile; Adriana Bermann, Buenos Aires, Argentina; Jose Brandao, Rio de Janeiro, Brazil; Maria P. de Chrestia, Buenos Aires; Mr. and Mrs. Antonio Estevez, Caracas, Venezuela; Alberto Ginastera, Buenos Aires; Juan Orrego, Santiago; Humberto Pacas, San Salvador, El Salvador; Juan B. Plaza, Caracas; Alba Martinez Prado, Montevideo, Uruguay; Bettina Rivero, Montevideo; Mr. and Mrs. Angel Sauce, Caracas; Margarita Menendez, Havana, Cuba; Catalina Spinetto, Chile.

Pageant Staged

A brilliant highlight among the many extraordinary performances of the week was the Sesquicentennial Pageant staged at Public Auditorium, in which 1,400 High School students took part. Cleveland's history, from the pioneer days of 1801 to the United Nations of 1946, was portrayed in tableau, with 75 to 200 characters in each picture. It opened with the American Fantasy played by the faculty orchestra under the direction of J. Leon Ruddick and ended with Tomorrow—One World! Historical acts depicted were the following: Log Cabin Days—1801; The Canal Period—1825; The Singing School—1846; The Civil War—1865; The Machine Age—1880; The Gay Nineties—1890; The Great Immigration—1905; First World War—1917; The United Nations—1946; Russell V. Morgan was the music director; Sidney Z. Vincent and J. B. Cameron, pageant directors. J. Leon Ruddick, orchestra director.

On the same afternoon the conference program included music by a multiple string quartet with Humberto Pacas, director of the National Symphony Orchestra of San Salvador, conductor. Excellent performances of parts of Beethoven, Mozart, Schubert and Haydn quartets were offered. The second part of this program consisted of music by the Interlochen Proviso-Woodwind and Piano Ensemble, J. Irving Tallmadge, conductor.

Rudolph Ringwall, associate conductor of the Cleveland Orchestra, offered the last in the series of regular Children's Concerts to members of the MENC, with Lillian Baldwin, Cleveland, and Arthur H. Brandenburg, of Elizabeth, N. J., co-chairmen. Mendelssohn's Midsummer Night's Dream music, and compositions by Pierné, Ravel, Liadoff, Grieg and Victor Herbert made up the delightful fare. Mr. Ringwall spoke on the subject: What Audience Education Means to the Conductor.

Some 8,000 spectators crowded Public Auditorium to applaud Phil Spitalny and his popular All-Girl Orchestra with his well-known soloists; one hour of the program was broadcast over the NBC network.

Some Social Events

Social affairs included the dance and entertainment at Hotel Statler of the Associated Exhibitors, who occupied the entire exhibition hall, with 120 booths; some of these being shared by two firms. No business transaction took place during the dinner tendered the South American visitors by the MENC Board of Directors.

New Officers

Elections were held on April 2, resulting in the following slate:

President, Luther A. Richman, Richmond, Va.; First Vice-President, John C. Kendel, Denver, Col.; Second Vice-President, Mathilda A. Heck, St. Paul, Minn.; Board of Directors: Robert Choate, Oakland, Cal.; Hummel Fishburn, State College, Pa.; Sadie Rafferty, Evanston, Ill.

Among the resolutions passed were those endorsing a broadening scope of musical experience; lines of separation between popular and standard concert music becoming less marked; and the tendency in music education to view the total music curriculum in relation to the total social and cultural scene of life. The convention put on record:

"We recommend that educators seriously study ways and means of achieving a combination of the dynamic factors of the music of today and the enduring music of the past."

International Cultural Relations

Most significant of all, perhaps, was the convention's resolution:

"In the future world of peace, music is the universal language and should be utilized at its highest potential power to win and sustain world wide peace.

"We, the members of the MENC therefore, urge the adoption of the bill now pending before Congress, authorizing the co-operation of the United States in the United Nations Educational Scientific and Cultural Organizations.

"We further urge that our Executive Committee set up a special committee with delegated power to proffer to the president of the United States and the Secretary of State our full co-operation in this International project, and that the members of this special committee use their every effort to see that music is adequately represented on the proposed commission and on the committee appointed by the Secretary of State."

IN OUR MAIL BAG

The President and Music

April 8, 1946

Dear Musical Courier:

Yesterday, April 7, the final concert of the National Symphony Orchestra, under my direction, was to me a deeply significant day.

The Ninth Symphony, with its text by Schiller on the Brotherhood of Man, was played before a large audience in Constitution Hall, which holds 4,000 people.

Shortly before we started, word came back that the President of the United States, with his wife and daughter, would attend. No fanfare or preliminary ceremony was thought necessary; but it was remarkable that the President of our country brought along an orchestral score of this symphony, and followed the work from beginning to end with absorbed interest.

We know that the Russians use their composers and their musical output as a great medium for cultural propaganda, and all the tricks of the propaganda trade are used by them to advantage. But it would seem that the unheralded attendance by a really music-loving President of the United States at this performance of the Symphony of the Brotherhood of Man is vastly more in keeping with our democratic way of life. It consequently seemed to be more real, more simple, and therefore more moving.

Quite apart from the fact that naturally I was pleased and happy at the presence of the Chief Executive at this, our final and extra concert of the season, the enthusiasm of the audience, which in its cheering seemed to know no bounds, is of deep importance, and might well give us more hope for the future than all the disturbing political wrangling which goes on at present. At least it seemed so to me, and it made me both humble and profoundly grateful.

Sincerely yours,
HANS KINDLER.

The Perennial "Obliger"

Dear Musical Courier:

I wonder who the "touring bass" is, what the "small Western town" is, etc., relative to the anecdote in Musical Courier, of March 15, 1946. The anecdote of "lowering the piano" is one of the oldest in the entire repertoire of musical lore, and dates back to the harpsichord. It appears and reappears periodically, in many forms and versions, happening apparently to a great many people.

One of the versions has to do with a French tenor who was singing in a provincial theatre. The tenor's voice was not what it formerly had been, and to cover up the fact, he complained to the theatre director that "the orchestra is too high." Being an obliging soul, the director had the feet of the orchestra chairs cut down some inches.

Not long thereafter, the tenor renewed his complaint, but instead of the director acquiescing with his wonted good nature, he firmly objected, saying, "If I keep on giving you satisfaction, Monsieur, it won't be long before the orchestra will be sitting on the floor!"

Best wishes as ever!

Sincerely,
IRVING SCHWERKE.

Pittsburgh Symphony Orchestra To Tour Mexico

When Fritz Reiner and the Pittsburgh Symphony play six concerts in Mexico City and Monterey in February, 1947, it will be the first time a major symphony orchestra from the United States ever visited Mexico. The series of six concerts are being given at the invitation of the Asociacion Musical Daniel, Ernesto Quesada, President.

O'Toole to Judge for National Guild of Piano Teachers

The Musical Courier wishes to correct an error in the April 1 issue, where it was stated that William O'Toole would not act as judge for the National Guild of Piano Teachers. The sentence should have read, "Beginning May 10, William O'Toole will act as judge for the National Guild of Piano Teachers in St. Louis, Kansas City, Cheyenne and other cities."

STRAUSS PREMIERE IN ZURICH

His Metamorphoses, for 25 Solo Stringed Instruments, Performed–Arabella Revived in His Honor

By JOSEF KISCH

Zurich

The world premiere of a new work by Richard Strauss was a recent event of much interest here, especially as the aged master attended in person.

For several years an ensemble of prominent instrumentalists headed by the Basle conductor Paul Sacher, and with the well-known violinist Steffi Geyer (whom you have heard in America) as concertmaster, has been attracting the attention of Swiss music-lovers. Strauss entrusted to them the baptism of his latest opus, Metamorphoses, which he had dedicated to the young conductor.

The score is almost a miracle, showing as it does the 81-year-old master embarking upon new paths. The work, composed in 1945, is for 23 solo stringed instruments. It is not a set of variations in the usual sense but a sonorous treatment of various themes in all possible combinations and permutations, starting with an Adagio and mounting to a Hymn. It gives to each of the instruments important solo assignments, to be solved satisfactorily only by players of the highest standard. It is like a homage to the greatest master of all times when Strauss, in the coda of this work, which is of symphonic as well as chamber music character, uses the theme of the *Marcia funebre* of the Eroica. An ovation rewarded the venerable composer, who acknowledged the endless applause.

Arabella Revived

Richard Strauss again was the object of celebration at the revival of his opera Arabella at the Stadttheater. This late work of the master, the last based upon a libretto by Hugo von Hofmannsthal, again charmed the audience with its melodic richness and rhythmic *esprit*. Maria Cebotari as a guest sang the title role, for which she seems predestined. But it proves the high standard of our ensemble that our singers were equals of the celebrated guest from Vienna. The light and attractive soprano voice of Lisa della Casa blended magnificently with that of Miss Cebotari. Richard Boehm's impressive personality, the tenor Libero de Lucca, Hans Barth, Laszlo Csabay, Alexander Kolazio and Heinz Rehfuss in the male parts and Margrit von Syben, Claire Cordy and Julia Moor on the distaff side formed a successful ensemble. Victor von Reinshagen was the sensitive conductor, unearthing all the delicate details of this score. Karl Schmid-Bloss, the General Manager of our Stadttheater, was the imaginative stage director of a performance which added new laurels to the history of the Zurich stage.

Gluck's Orpheus under the excellent conductor Robert F. Denzler, with Elsa Cavelti in the title role, Monika Huber as Eurydike and Leni Funk as Eros, found an interested audience. Especially acclaimed were the tasteful settings of Max Roethlisberger and the dances staged by Hans Macke.

Under the baton of Dr. Volkmar Andreae, the regular conductor, the subscription concerts of the Zurich Tonhalle Society presented a performance of Willy Burkhard's Symphony in one movement. The work, which had performances before in Lucerne, Winterthur and in Stockholm, is just as demanding as far as the audience goes, as it is with regard to its interpretation. It achieved a great success due to the excellent effort of Dr. Andreae. The same evening, in refreshing contrast, Edwin Fischer played Mozart's Piano Concerto in E with his uniquely mature art. Moussorgsky's Prelude to Khovantschina and A Night on a Bare Mountain and the Overture to Weber's Freischuetz completed the program.

Mahler's Lied von der Erde, which attracted great interest in earlier performances, was repeated with Julius Patzak in the tenor part and Elsa Cavelti, alto, at the Stadttheater, singing the other solos. The balanced voice of Miss Cavelti showed to great advantage without making one forget her renowned predecessor in this part, the late Ilona Durigo. Dr. Andreae was a searching interpreter of this significant score.

SCENE FROM GERSHWIN'S PORGY AND BESS
staged at the Zurich Stadttheater, with stage direction by Karl Schmidt-Bloss and scenes designed by Prof. Ludwig Kainer. (Photo by Peter Zimmermann.)

Red Cross Gala

Under the sponsorship of the Princess of Liechtenstein and members of Zurich society headed by Dr. Jakob Thalberg de Scheikéwitsch, a benefit for the Liechtenstein Red Cross took place in the great hall of the Tonhalle. Sole performer was the pianist Wilhelm Backhaus, who had volunteered his services. Bach's Italian Concerto, two Beethoven sonatas, Op. 27, Nos. 1 and 2, works by Schumann and Chopin made up the program, which was applauded enthusiastically and followed by many encores. Backhaus, who has lived in Switzerland for many years, is a Swiss citizen.

After the concert there was a reception at the house of Dr. Thalberg, a brother of the pianist Marcian Thalberg, well known in America from his activity as professor at the Cincinnati Conservatory. The concert grossed 5,000 francs for the cause.

Keyboard "Comers"

Dino Lupatti, a young Rumanian pianist, an ascending star of the keyboard, was feted when giving his latest recital here. Not only his unerring technic, but before all the magic of his touch were fascinating in his reading of works by Bach, Schumann, Chopin, Debussy, de Falla and others.

Among the numerous other pianists the young Russian, Sara Novikoff, has a faithful audience here. In a program of works by Bach, Schubert, Chopin, Prokofieff and Scriabin she proved her versatility. A special position among pianists belongs to Georg Solti, who recently played an admirable program of works by Bach, Schubert, Debussy and Chopin and the "Diabelli" Variations by Beethoven. Other pianists to be mentioned are Alexander Kagan, the impressive French pianist Suzanne Gyr, and the talented Swiss artist Rosmarie Stucki.

Berlin Public Forgets War's Humiliations When Divas Sing

Opera, Recitals and Church Music in Ruined German Capital Benefit from Talents of Hard-Working Artists

By SGT. CARL CHARLICK

Attending my first Metropolitan opera recently after two years' service overseas, I thought back to the drafty, poorly-heated Admiralspalast—the former skating rink in the Friedrichstrasse which is now the home of the Berlin State Opera.

Erna Berger, petite, winsome, radiating an irresistible "little girl" charm, and endowed with a bewitching coloratura voice, is today the brightest star in Berlin's musical firmament. She sings Juliet, Violetta, Norina, Lucia, Susanna, Zerlina and a host of other romantic soprano roles. Her singing, supple and flexible over an incredible range, continues to enthrall a public in sore need of being lifted out of the occupation doldrums.

Forgetting Ruin and Defeat

German audiences listen to her knowingly, moist-eyed, and nod to each other: "*Ja*, our Berger, she is one of our good things," while members of the Allied military in the city are frankly bowled over with enthusiasm. Few of them had expected to find such mastery of song in the ruined and defeated milieu of Berlin.

The Municipal Opera company, housed in one of the few remaining West End theatres, is equally proud of Irma Beilke, ash-blonde and statuesque. Frau Beilke's voice, a richer and more dramatic soprano, has that same mellow suppleness and warmth at all levels which enables her to deliver Mozart, Beethoven, or Verdi with equal sureness and good taste.

A third luminary, youthful Gerda Lammers, as handsome as a film actress, though not connected with Berlin's lyric organizations, reveals a captivating soprano in concerts and recitals. Whether in oratorio music, in recitals of lieder, or as soloist with concert groups, Fräulein Lammers produces vocal effects with an ease and richness which thrills her audiences.

Tiana Lemnitz, as member of the State Opera company, with her voice so fresh and pure and sure-footed, handles most of the dramatic soprano roles. And Kammersängerin Margaret Klose, the "dean" of mezzo-sopranos, is equally at home on the lyric stage and in recitals.

Song Compensates for Suffering

These glamorous women of music are the more beloved because, despite privations and difficulties, they do not hide their gifts. In a city and a country which is nearly down, if not out, they sing generously and often. Hardly a day goes by that one cannot enjoy the one or the other's musical offering.

Frau Berger filled the small, exclusive Renaissance Theatre to overflowing in October, and before an audience heavily sprinkled with Allied uniforms, she skipped without effort from arduous *bel canti* of such baroque masters as Torri and Veracini to Mozart, then a song group of Richard Strauss, a strenuous bravura aria of Weber, to finish with the entire Ah, fors' è lui from Traviata, after which came liberal encores. She promptly announced a repetition of the recital for November, when she sang the same program more enchantingly than ever from 3 to 5 P.M., then rushed to the Opera, where Rigoletto had already begun—performances usually begin at half-past four—in time to make her cue as Gilda. A few days later, she took part in an operatic concert along with Lemnitz, the baritone Domgraf-Fassbänder (of Glyndebourne fame) and a half-dozen others, and the frenzied audience would not let her go with less than twelve curtain calls.

Church Music, Too

Tiana Lemnitz has sung Eurydice in frequent performances of Gluck's Orpheus, and has taken the lead in an exquisite revival of Tchaikovsky's Eugen Onegin, which can be called a solid success. Gerda Lammers sings the solo part of Ariel in Haydn's Creation in the frosty Marien Church. In between, she sings lieder in small recitals as lieder should be sung, including a delightful Mozart group. Irma Beilke, having started the season with Fidelio, has sung the solo in Mahler's Fourth under Heger.

For the holidays, each one of these three is assigned a monumental piece of sacred music—Lammers in Bach's B minor mass; Beilke in Mozart's Requiem; and Berger in Handel's Messiah.

THE METROPOLITAN OPENS LONGEST TOUR

The Metropolitan Opera closed its subscription season on the evening of March 30, having given 137 bills (26 operas) in 18 weeks. This total included ten Sunday night concerts and an equal number of visits to Philadelphia. The company on April 1 departed on its annual tour, though returning to New York for several later performances. The itinerary has been extended to 12 cities, and lists 41 performances of 14 works. The post-season schedule includes:

Baltimore, April 1 and 2; New York, Madama Butterfly, April 3; Boston, 12 performances, April 4 to 13; New York, Traviata, April 15; Philadelphia, Parsifal, April 16; New York, five performances, April 17 to 20; Rochester, The Barber, April 20; Cleveland, 8 performances, April 22 to 27; Bloomington, Ind., two operas, April 29 and 30; Minneapolis, four performances, May 2 to 4; Chicago, seven hearings, May 6 to 11; St. Louis (first visit since 1910), three operas, May 13 to 15; Dallas, Tex., four works, May 17 to 19; Memphis, Tenn. (first visit since 1902), matinee and night programs, May 20, 21; Chattanooga, Tenn. (first visit), Rigoletto, May 22. 4

Huehn Returns as Wolfram

Tannhaeuser, as performed at the Metropolitan Opera on March 23, under Fritz Busch with Torsten Ralf in the title role, Norman Cordon as the Landgraf, Blanche Thebom as Venus, and Astrid Varnay substituting for the indisposed Helen Traubel as Elisabeth, marked the return of Julius Huehn after serving his country during the war. Warmly received as Wolfram, he reiterated the familiar impression of his being a reliable and tasteful artist. With simplicity and warmth he sang his "Blick ich umher" in the second act and the Song to the Evening Star in the third. An appreciative audience which filled the sold-out house called all participants before the curtain. H. W. L.

Melchior and Hawkins in Parsifal

Parsifal at the Metropolitan Opera on March 22 was distinguished by the return of Lauritz Melchior, who sang the name part for the first time this season. Kerstin Thorborg was Kundry, Alexander Kipnis, the Gurnemanz; Walter Olitzky, the Klingsor and Nicola Moscona, the Titurel. As Amfortas, Osie Hawkins replaced the indisposed Herbert Janssen on short notice. Though his voice could be more powerful, his interpretation of the part showed great musicality, honest feeling and warmth. Cooper conducted. H. W. L.

Pinza Feted on 20th Anniversary

Rounding out twenty years of service, Ezio Pinza was feted as Don Giovanni at the Metropolitan on March 20. It is a role that through the years he has made peculiarly his own, and it is doubtful if any living singer can equal the zestfulness of his conception of the part. He is a consummate vocal artist who can act, and on this night he was in good form. From any aspect he dominated the stage, with his imposing figure and magnificently rounded chest tones. Virgilio Lazzari was a capable Leporello, and John Garris made his first appearance as Don Ottavio. His voice is small, though it is used with artistry. As an actor, Garris gives the impression of utmost humility. Others in the cast were Zinka Milanov (who was not in particularly good voice), Norman Cordon, Eleanor Steber, Nadine Conner and Arthur Kent. George Szell conducted, and kept the performance moving briskly along. R. K.

The last Traviata performance on March 23 (matinee) had the first Germont *pere* of the season of Leonard Warren, and an otherwise familiar cast. Mr. Warren was in excellent voice and acting estate.

Finale of Its Manhattan Series Brings Ovations; Post-Season Plans

Goetterdaemmerung at the Metropolitan on March 27, was a sumptuous affair. This climactic music drama of the "Ring" series was presented with authentically expert conducting by George Szell, with rich scenic effects and a more than generally satisfactory direction of the many stage difficulties put in the way of producers by the composer-dramatist. Lauritz Melchior was the monumental Siegfried one has come to expect, heroic and inspired, with Helen Traubel a noble and compelling Bruennhilde, whose immolation scene was a superb conclusion to the opera. Alexander Kipnis, as Hagen, made this villain into as picturesque and interesting figure as possible, while the rest of the long array of singers, Astrid Varnay (the Gutrune), Kerstin Thorborg (though excited to a rather ungoddesslike Waltraute), Mmes. Votipka, Browning and Glaz (as the Rhine maidens), and others rounded out a cast that made a profoundly impressive close to this great musical epic. T. P.

Vaghi as Basilio

Giacomo Vaghi as Don Basilio was the only newcomer in the Barber of Seville's sixth appearance for '45-46, March 28 giving a performance whose skill and tonal effectiveness supplemented similar successes he has had in other roles in his first Metropolitan season. For the first time this season, Josephine Antoine sang Rosina, a spirited and tuneful vocal effigy.

The last matinee was Wagner's Die Walkuere, only the second presentation this season for the opera. "Firsts" for '45-46 were Emanuel List as Hunding and Herbert Janssen as Wotan, and the conductor, Pietro Cimara. The cast presented a well-knit ensemble under Mr. Cimara, and Wagnerian heroics had capable exposition.

Mary Henderson's Debut

On the final night Carmen held the boards, the chief novelty in cast coming with the Metropolitan debut as Micaela of Mary Henderson, Canadian soprano, who had appeared with the New Opera Company and on tour with other organizations. She proved a refined and full-toned exponent of the role, and her singing revealed a well-schooled equipment. The cast included also Risë Stevens as a dynamic Carmen, Raoul Jobin an impassioned Jose, and Robert Merrill as an Escamillo manly and finely gifted vocally. There were ovations for all concerned as the season closed with its traditional enthusiasm.

•

City Center Opera to Resume On May 2

The New York City Opera Company will give its spring season at the City Center from May 2 to 19. The new productions are Madama Butterfly, Rigoletto and Pirates of Penzance, and the rest of the repertoire includes Bartered Bride, Carmen, Traviata and La Boheme. The company will include Rosemarie Bracato, Lucille Manners, Winifred Heidt, Helen George, Enid Szantho, Morton Bowe, Giulio Gari, Eugene Conley, William Horne, Ramon Vinay, John Dudley, Hubert Narville, Nathaniel Sprinzena, Grant Garjell, Mack Harrell and Gean Greenwell. Laszlo Halasz is again the musical director, with Jean Morel, Thomas P. Martin and Julius Rudel as conductors, and Richard Korn, Roland Fiore and Lee Shaynen as assistants. Eugene Bryden and Leopold Sachse as stage directors, and Sally Stanfield as assistant stage director.

Baltimore Clubs Sponsor Opera and School Series

BALTIMORE, MD.—The Baltimore Opera Club celebrated its 25th anniversary by bringing the Metropolitan Opera Company to the Lyric for a two-opera season that was sold out weeks before the opening and attracted several hundred standees to each performance. Under the local management of Frederick R. Huber, a position he has occupied successfully ever since the launching of the club, the season opened with La Gioconda (April 1), the cast being headed by Zinka Milanov (La Gioconda), Rise Stevens (Laura), Ezio Pinza (Alvise), Margaret Harshaw (La Cieca), Richard Tucker (Enzo) and Leonard Warren (Barnaba). The men focused most of the musical interest, Warren giving an especially good account of himself in the sinister role of the Inquisition spy. The superb Pinza dominated the stage, as always, on those unfortunately few moments when he graced it. Emil Cooper conducted the orchestra and maintained a lively tempo that kept the performance "alive" and helped to cover to some extent the barren musical stretches.

Tannhaeuser Impresses

Tannhaeuser closed the season, with young Astrid Varnay replacing the indisposed Traubel and Martial Singher stepping in for Herbert Janssen, both substitutions making their operatic debut here and, let us add, most successfully. Miss Varnay scored a well-deserved ovation for her work as Elisabeth and Singher brought vocal and histrionic artistry of a high order to his presentation. The balance of the cast included the excellent Torsten Ralf, making his debut in the title role; Norman Cordon (Landgraf) and Kerstin Thorborg, splendid as Venus. Fritz Busch made his debut here as conductor and turned in a memorable performance.

Presentation of Plaque

Before the opening opera, a plaque was placed in the lobby of the Lyric honoring the memory of the late Dr. Hugh H. Young, first president of the opera club, a post he held until his death last summer.

Edward Johnson was here for both performances and expressed the hope that next year's opera season in Baltimore would be lengthened, certainly a strong possibility in view of the large turnouts that greeted both operas this year. GUSTAV KLEMM.

•

Louis Kaufman Makes Extensive Tour

Louis Kaufman, American violinist, has been re-engaged by the Santa Monica Symphony for an all-Russian program in May, when he will play the Khachaturian Violin Concerto under Jacques Rachmilovich. Mr. Kaufman's spring tour has included concerts in Texas, Florida, Georgia, Ohio, Indiana, Missouri, Massachusets, New York, Illinois and California, with appearances in Boston, New York and Chicago. On May 24 and 26 Mr. Kaufman will play the Brahms Double Concerto with Imre Hartmann, cellist, with the Orquesta Sinfionica de Mexico under Carlos Chavez. He will also be heard as soloist with orchestra in two CBS broadcasts in June.

Booked for Disney Film

Benny Goodman, Andy Russell, Dinah Shore and the Andrews Sisters have recorded the vocal numbers and instrumental pieces with which they are represented in Walt Disney's forthcoming RKO Radio-released Technicolor musical, Make Mine Music.

MRS. GEORGE BOLEK,
President, Baltimore Music Club.
(Photo © by Bradford Bachrach.)

By MRS. GEORGE BOLEK

It may be true that "There is nothing new under the sun" but remembering, and making good application of, the old can be the answer to many of our current problems. Pythagoras, astronomer, physician and early philosopher, 2,500 years ago used "music for the cure of physical and mental ills." Today we call this musical therapy.

The development of inner resources, in which music may play a most important part, is one of our great means of "character education." To this end, the Baltimore Music Club, at the beginning of the 1945-46 season, offered to the Board of Education in Baltimore program in the Senior High Schools, to be given throughout the school year. This offer was promptly accepted and ten programs were arranged. The first was given at the Polytechnic Institute, where the enthusiastic approval from 2,400 boys was thrilling to the artists and most gratifying to the Board of the Baltimore Music Club.

Inoculating Against Ills

Our aim is to promote music to such a degree that students will be interested in active participation, and thereby build for themselves recources which no change of fortune can possibly affect.

Dr. Ernest G. Hesser, Director of Music in Baltimore Public Schools, writes: "The Department of Music Education in the Baltimore Public Schools is delighted with the fine spirit of cooperation which the Baltimore Music Club has shown in helping to bring into the lives of our boys and girls most beautiful music. The vocal and instrumental talent of the Club is on a very high plane and it greatly enriches the students' experience to hear at first hand artists performing great music of the Masters."

The Chairman of the Senior High School Program for the Baltimore Music Club, Osmar Steinwald, feels that making music a pleasant habit, from the earliest school days, with piano classes for the second grade and instrumental music beginning at the fourth, will have an enormous effect for good upon the child. He is in a good position to know, for his work is that of Supervisor of Instrumental Music in the Public School System in Baltimore.

With such an auspicious beginning, we look forward to the next decade with great faith and hope that this young generation will have gained a spiritual stature through contact with great music.

BRUSSELS ~ International Artists Return

By FRANCIS de BOURGUIGNON

Brussels

Foreign conductors and soloists are coming back in increasing numbers. With the Philharmonic Society, Ernest Ansermet, the noted Swiss conductor, gave a demonstration of his well-known qualities. His clear comprehension of the scores, his technique and authority are of as high rank as ever.

His performance of Mozart's "Linz" Symphony was perfect. So was the Second Symphony of Martinu. In La Valse by Ravel, the public could hardly help comparing his version with the performances by certain French conductors. Nevertheless, the enthusiasm was great.

Ansermet brought with him Dinu Lipatti, Rumanian pianist, who played very well the rather weak Chopin Concerto in E Minor.

Wolff Wins Warm Reception

A great event was the coming of Albert Wolff, the noted French conductor, who spent the war years touring in South America and has just been made musical director of the Paris Opéra-Comique. He conducted here a festival of French music. His success was tremendous. He opened his program with Berlioz's Carnival Romain Ovreture. Wolff managed to put so much life into this tired battle horse that it seemed like a two-year-old! What poetry he evoked in Rabaud's Procession Nocturne! And Debussy's Iberia was infused with brilliancy. But the climax was reached with an unforgettable rendition of Ravel's Valse. He also conducted *con amore* the accompaniment for the violinist Benedetti, who played Chausson's Poèm and Tzigane by Ravel.

Modern Works at Conservatoire

At the Royal Conservatoire the season is divided into two parts: one under Léon Jongen's baton composed of Beethoven's works (all the symphonies, concertos and overtures), the other conducted by Franz André and devoted to contemporary music. The Beethoven Festival is attended by packed houses, while the modern works seem to attract fewer people, but are of undoubted interest, since the series gives us an opportunity to make a balance sheet of recent years' productions.

MUSICAL FOLK IN SCULPTURE.
Francis de Bourguignon, Brussels correspondent for the Musical Courier, center, views some productions of René Cliquet, right, recently exhibited in that Belgian city. The subjects are, left to right, Joseph Jongen, composer, M. de Bourguignon; Ernest Ansermet, and Charles Münch, conductors; and Monique de la Bruchollerie, pianist. (Photo, Studio Verhassel.)

Among the many recent recitals, let us mention a concert given by Bernard Michelin, an extraordinary French cellist, and the successful evening in which Arthur Grumiaux, new Belgian violin star, played three concertos with the National Orchestra under Louis Weemdelspp the G major of Mozart (the slow movement had to be repeated), the Stravinsky and the popular Mendelssohn.

Honegger's Joan of Arc

In 1935 Arthur Honegger wrote a great oratorio on Paul Claudel's magnificent libretto, Joan of Arc. Claudel, former French Ambassador and one of the best contemporary poets, concentrated all the poem's interest on the death of the French heroine. The trial scene is an extraordinary piece of work and Honegger succeeded in giving a very realistic musical atmosphere to the whole drama. The oratorio was first given in Paris, Orleans and Switzerland. Brussels heard it in 1940, and again in 1942. For the third time it has been given in Belgium but with a recently added part, a prologue.

Both the authors came over to hear the first performance of their new addition. The affair was such a success that four consecutive concerts had to be given to packed houses. The conductor was Louis de Voche, who is the head of the famous Caecilia Choir and one of our best all-around musicians. The principal soloists were the tragedian Marthe Dugard as Joan of Arc, the actor Raymond Gerome in the part of Padre Dominick, and the tenor Frederic Anspach.

Lympany Presents New Concerto

At the famous Ysaye competition in 1938 a young English pianist created a sensation by drawing the second prize very close behind the winner. Her name was Mary Johnstone. After eight years she has come back, but now she is called Moura Lympany. Awaited with curiosity, her concert was a very big success. A really fine pianist, with much sensibility and a powerful technique, she presented for the first time in Brussels the Khatchaturian Concerto, well known in the U. S. Here, too, it was warmly greeted. Miss Lympany had a very enthusiastic reception. She was at once re-engaged for further concerts. Louis Weemaels conducted the orchestra with efficiency.

Musicians in Art Exhibition

A Belgian sculptor, René Cliquet, is holding an exhibition comprising solely portraits of contemporary musicians. The idea is original and big crowds are visiting Cliquet's gallery. Not only those interested in fine arts but also a large number of music lovers. Some heads are particularly happy, such as those of the conductors Charles Münch and Franz André, the violinist Lola Bobesco, the pianist Monique de la Bruchollerie and the composer Jongen.

Propaganda for American Music

A few years ago Christian Dupriez, a young Belgian musician, became interested in American musical activity. He studied its history and became so well acquainted with the work of composers from North America that he gave a series of lectures on the subject at the I.N.R. (Belgian national radio). Besides giving biographical details about many American composers, he illustrated his lectures by gramophone records Charles Ives, Gershwin, Harl McDonald, Aaron Copland, Walter Piston, William Grant Still, Samuel Barber, and Morton Gould have thus been presented.

With the aid of Franz André, principal conductor of the I.N.R., Dupriez intends to continue and enlarge his scheme. He is preparing several symphonic concerts to show the best in American production.

A GI UNIVERSITY IN FRANCE

(*Continued from page* 5)

under the provisions of the GI Bill of Rights. A series of special concerts was also given each term by outstanding French and American artists under the auspices of the Music Department, and operatic performances were given nightly, in season, by a local company in the Municipal Opera House at nearby Bayonne.

Courses Extremely Popular

Perhaps there is a valid educational trend to be observed in the facts that the music department alone had a gross enrollment of 494 in the first term (the school term was of eight weeks duration) and 931 net in the second term, and that out of a total of 4,000 students in the University at large, with their allowance of three courses per student, I was reliably informed that music accounted for approximately one-tenth of all the registered courses, and course enrollments equal to almost one-fourth the total number of students in the University! Of course the students were allowed very wide latitude in the selection of courses; but, even so, this unusual desire for music was so marked and persistent and even insistent upon increasing beyond our physical ability to accommodate that one is justified in seeing an indication of an educational trend in the manifestation.

All in all, I am personally inclined to believe that the character, scope, magnitude and enrollment of the music department of the Biarritz Army University altogether established what might well be a unique and enviable record in the entire history of the American College. Perhaps many of our music departments might take heed of this "trend" in the post-war adjustments to the more specific needs and desires of the average American youth, not merely those who served abroad.

Country "Scoured" for Pianos

The building needs of the department were well met with two main music buildings of more than 25 rooms, and four other buildings in which rehearsals, individual instruction and concerts were given, and for which we had to scour the country for many miles radius to secure some twenty-five pianos. We had a full circulating "library" of musical instruments, which we picked up here and there all over England and the Continent. The same was true with printed music and scores—obviously we had to supply all the needs for music because none was obtainable anywhere at the time. I believe some of the large German music publishers were bombed out of existence. We were very short of text books and music reference books in the general college library; thus there was much "teaching off the cuff" and a great deal of our necessary music was engrossed by hand by our instructors and duplicated in a ditto machine.

"Morals" to Be Gleaned

Naturally, I am enthusiastic about the success of the Music Department and proud to have been its head; but even if the reader is inclined to discount because of that biased enthusiasm, there is in the history of the accomplishment of the Biarritz music department much of unusual significance, not only for the Army experiment itself and the specific purpose for which it was established, but also for many ideas that might be of value to similar departmental work in the States during normal times.

One is perhaps right in thinking that we of the States have not understood the musical desires of our general college student, that we have restrained them far too much and have clouded up their enjoyment of music study as laymen with detrimental academic and even outright pedantic instruction. Perhaps music study should take a more important place in our college curricula, both in opportunities and academic credit; and perhaps we should permit a greater proportional amount of music courses to be taken than we are accustomed to offer, especially in our Liberal Arts colleges.

Needs of Average Student

Perhaps, too, our college instruction has been too professionally-minded and we have not properly appraised the needs and desires of the average college student as he has disclosed himself really to be—a very real, aesthetically hungry, strictly non-professional music lover. It is quite possible that the teaching techniques and methods of instruction begun at Biarritz will deserve further research and experimentation for future changes in our curricula.

At Biarritz the student himself, as a person, was of paramount importance, with music serving largely as an instrumentality rather than an end in itself. I would say that the social and aesthetic values inherent in the use of good music were very evident, although the more technical skills and knowledges were provided the students wherever necessary.

Biarritz was certainly a great educational experiment that could have originated only in American minds, and, unless I am sadly mistaken, much of permanent educational value can be derived from a study of its short but remarkable existence. Not all such values are of a positive nature either, for much was experienced that should never be repeated. All in all, though, it was a glorious adventure for civilian and military alike.

•

Three Artists Win Naumburg Award Recitals

Three awards of New York debut recitals have been made by the Walter W. Naumburg Musical Foundation. Winners were Anahid Ajemian, violinist, a pupil of Edouard Dethier; Jeanne Rosenblum, pianist, who studied with Carl Friedberg; and Leonid Hambro, pianist, student of James Friskin. There were 151 applicants for the awards. The final judges were Wallace Goodrich, Emilio de Gogorza, Robert Casadesus, Zino Francescatti, and Chalmers Clifton.

•

Youngstown, O., Orchestra Presents Guest Artists

Jan Peerce, tenor, appeared with the Youngstown Symphony Orchestra, in its final concert of the 1945-46 season, March 10, at the Stambaugh Auditorium, with Carmine Ficocelli conducting. Among the season's unusual events was the unscheduled appearance of Lucille Swartz, 28-year-old Youngstown pianist, at the orchestra's Feb. 10 concert, when she played the Schumann Piano Concerto, on fifteen minutes' notice. Children's concerts will be given on May 2 for city, county, and parochial 4th-8th grade pupils, as a post-season activity of the orchestra.

NEW YORK CONCERTS: Early Spring Melody

In its penultimate New York appearance of the season, the Philadelphia Orchestra under Ormandy was heard in Carnegie Hall on March 19 in a program ranging from Bach to Ravel. It opened with Mozart's "Linz" Symphony in C, which was given a sturdy, tonally rich reading. Ormandy's Mozart is heavier than some interpretations usually heard, but there is a masculine vigor about it that is better than any amount of preoccupation with details.

Joseph Szigeti was then heard in Bach's D minor concerto, better known in its piano version. During the first movement, the violinist seemed inaccurate in his intonation. He picked up as the music progressed, but not until Chausson's Poème did he reach violinistic heights. There he and the orchestra united in a voluptuous rendition. Ravel's Daphnis and Chloe suite was one of those transcendent affairs often dreamed about but seldom encountered. From the standpoint of sheer brilliance, the orchestra surpassed itself, with instrumental playing of the highest order and faultless ensemble. R. K.

Rubinstein and Rodzinski

The Philharmonic Concert on March 21, brought as the most important artistic factor the first performance by the society of Prokofieff's Fifth Symphony. New York had the opportunity to hear this work twice before in the incomparable interpretation of Serge Koussevitzky with the Boston Symphony. Rodzinski's approach to this composition, one of the most important written in recent years, is more realistic and less poetic. The constructive elements of the score become very evident but the spirit and atmosphere sometimes fall short. The Symphony was preceded by a performance of Liadoff's legend for orchestra The Enchanted Lake, influenced by Wagner's Waldweben and a bit dated as compared with later impressionistic tone poems.

The peak of the evening was reached when Artur Rubinstein played the Tchaikovsky Piano Concerto No. 1. It is difficult to imagine a more sparkling and captivating reading, fascinating in its technical perfection, inspiring in poetic feeling.

At the orchestra's concert on the following Sunday, the program was identical except for the omission of the Liadoff number. H. W. L.

Ibert and Fitelberg Premieres

The Philharmonic concert under Rodzinski on March 28 opened with the first performance in America of Jacques Ibert's Festival Overture. The work, which poses no problems, is very effectively written by someone who commands his craft. It has a great vitality, starting with a string-fugato and building up to a tremendous climax, using all imaginable effects in the brass and wood section. Written during the German occupation of France, it was first performed there by Charles Münch. The local premiere proved a great success. And after the final climax, which shows all the themes in a threefold counterpoint, the audience broke into strong applause.

The next item was the first performance anywhere of Jerzy Fitelberg's Notturno for orchestra. If the first piece was brilliant this composition caught the listeners' attention by the richness of its musical ideas, the sincerity of its craftsmanship and the convincing power of its introspective romantic mood. A theme which is entrusted to the first and second violins at its first appearance is taken through developments of varied moods and tempo in the four variations. The piece was warmly received and brought the composer on stage.

Chausson's Symphony in B flat major, which followed, is a first rate piece of music of secondary importance. Built and orchestrated with masterly skill, it shows the influence of César Franck and other masters of his own time. But it musters enough personal and independent quality to make it very worth while listening to.

After intermission we heard Zino Francescatti in Brahms' Concerto for Violin and Orchestra. His brilliant tone, unfailing technic and profound musicianship made for an impressive performance. H. W. L.

Barrymore Prelude Heard

The Philharmonic-Symphony on Sunday afternoon, March 31, Rodzinski again conducting, combined contrasted works into a homogeneous program. The Lionel Barrymore Partita was marked by classical feeling. The Prelude had a lovely legato quality, the Andante was particularly moving and the Introduction and Fugue proved a worthy piece of counterpoint. Beethoven's Leonore Overture No. 3 was done in the sweepingly noble style this lofty work requires. The final offering was the Brahms Violin Concerto, with Zino Francescatti again as the distinguished soloist. T. P.

Philadelphians' Adieu

The Philadelphia Orchestra, under Ormandy, closed its New York series at Carnegie Hall on April 2 with a particularly brilliant concert on the tonal side. The first half brought Brahms' Haydn Variations and Third Symphony, played with lavish expenditure of sound and much virtuosity, if one did not always agree with details in the interpretations. The latter half brought an exquisitely played performance of Bernard Rogers' Soliloquy, a short, impressionistic score for flute and orchestra, in which William Kincaid, of the orchestra, won deserved bows as soloist. The finale was Respghi's colorful and rather crass Feste Romane, which had all its orchestral tints lavishly applied. That the orchestra has a true and tested clientele was revealed in the lingering ovation at the end. R. M. K.

Blitzstein's Airborne Triumphs

The last chord of Mark Blitzstein's Symphony The Airborne was drowned in the burst of applause coming from the sold-out house at the City Center where Leonard Bernstein and the New York City Symphony; the male chorus from the Collegiate Chorale (trained by Robert Shaw); Charles Holland, tenor; Walter Scheff, baritone, and the narrator Orson Wells on April 1 united in a triumphant first performance.

It is a highly moving score, one which does not hesitate to employ every device to enhance its effectiveness and one which proves convincingly the craftsmanship of the composer, who is his own librettist. Blitzstein's Symphony has sociological, even political meaning. It gives in musicodramatic terms the Theory of Flight, its History and Mythology; it paints the pains of war in The Enemy and in the Ballad of the Cities; it sings idyllically in the Morning Poem; adds a scherzo-like element in The Ballad of Hurry-Up; and reaches its most dramatic climax in the quiet Night Music and Ballad of the Bombardier, when in the moment of greatest dramatic tension orchestra and chorus are silent while a young flier's longing for home is sung beautifully by Walter Scheff, accompanied only by piano. The rousing close is a Chorus of the Open Sky, in which the whole ensemble unites in a hymn of victory and triumph, only to be cautioned by the Monitor that the conquest of the air may "once again create the enemy." That the message of the work was understood by the audience was shown in the way it feted composer, conductor and executants to the hilt.

The symphony was preceded by a clear and effective performance of Mozart's Overture to The Abduction from the Seraglio and the same master's Violin Concerto in D major, played with sound musicianship by Werner Lywen, concertmaster of the orchestra, who especially in the second movement convinced with his simplicity and deep feeling.

At the close of the concert Mr. Bernstein made a short speech, thanking the players for their devoted co-operation and the audience for their patronage, and announced the continuation of the concerts next season. H. W. L.

Heifetz in New Gruenberg Concerto

Jascha Heifetz, Artur Rodzinski and the Philharmonic Orchestra contributed their services for a gala benefit concert of the Pension Fund at Carnegie Hall on April 3. The program opened with a lively and dramatic reading of Weber's perennial Overture to Der Freischuetz and then brought the first local hearing of Louis Gruenberg's Concerto for Violin and Orchestra, Op. 47. The work, commissioned by Heifetz, is rather derivative and what, in the composer's own words, should be "Americana" seems rather superimposed. However, it is masterfully orchestrated, in a sort of Richard Strauss and Respighi fashion, and gives Heifetz all the opportunities to display his exciting art. As a medium for his playing the work serves its purpose splendidly and was accordingly acclaimed by the audience.

Heifetz also played Mendelssohn's Concerto superbly. The brilliance of the reading was unsurpassable, though sometimes this listener would have preferred more warmth and romantic feeling. The orchestra opened the second half of the program with a telling reading of Tchaikovsky's Overture-Fantasy Romeo and Juliet. The concert brought $12,000 to the Pension Fund. H. W. L.

Marian Anderson with Philharmonic

The Philharmonic-Symphony had Marian Anderson, contralto, as assisting artist, in its concerts of April 4 and 5 at Carnegie Hall, Rodzinski conducting. The program consisted of William Grant Still's Poem for Orchestra (performed for the first time in New York), the Tchaikovsky Overture-Fantasy Romeo and Juliet; and Spirituals for String Choir and Orchestra, by Morton Gould. The last work, based on Negro songs, includes five sections, Proclamation, Sermon, A Little Bit of Sin, Protest, and Jubilee, successfully portrayed by the orchestra under Mr. Rodzinski's direction. The third section of the Still work, signifying the spiritual rebirth of mankind and approach to the Divine Force, displayed much new and interesting material. The orchestra's finely timed and dynamic execution of this particular portion of the symphonic poem brought forth enthusiastic applause from the audience.

Miss Anderson sang with her accustomed skill and poise, though the Lieder

(*Continued on page* 15)

Ft. Wayne Backs the Symphony

FORT WAYNE, IND.—An interesting and provocative cross-section of what can be achieved culturally in the smaller communities of America, when civic support is enthusiastic and generous, was demonstrated at the final pair of subscription concerts given by the Fort Wayne Philharmonic Orchestra, under the direction of Hans Schwieger, March 19 and 20. Combining two local orchestras at the beginning of this season, the present organization—headed by Frank Freimann of the Magnavox Co., as president—is underwritten by the city's leading industries and business men, and the public has shown its appreciation of the quality of the performances by filling Quimby Auditorium (2,000 seats) to capacity at every concert.

Verdi's Requiem was the ambitious and splendidly realized undertaking which closed the current season's regular concerts. With Rose Bampton, Bruna Castagna, Frederick Jagel and Alexander Kipnis to enhance the occasion as soloists, the performance as a whole gave eloquent testimony to the ripened gifts of Mr. Schwieger. He had trained the orchestra of 85, largely made up of local amateur musicians, and the chorus of 125, drawn from neighboring towns within a radius of 35 miles of Fort Wayne. Both were lifted to, and successfully sustained, professional status. The orchestra was full-bodied in tone and surprisingly flexible, and the chorus, invariably precise in attack, true to pitch and meticulous in its observance of nuances. Balance, in the main, was excellent. Only occasionally, in some of the great climaxes, could more massive vocal effects have been wished for, but the conductor quite rightly did not deprive Verdi's wonderful score of the fullness of its dramatic impulse by over-suppression of the orchestra.

The soloists were happily chosen, not only for their authority of style, but also for the admirable contrast and blending of the voices. Mme. Castagna's dark-hued quality was a beautiful foil for the fresh purity of Miss Bampton's soaring voice, and Messrs. Jagel and Kipnis were equally effective in their solos. Mr. Schwieger, who conducted without score showed himself thoroughly alive to the dramatic implications of the music. He directed a performance that had pace, superb vitality and that sense of unbroken continuity which betokened a highly developed musician at the helm. E. B.

CONDUCTOR AND SOLOISTS AT FORT WAYNE PERFORMANCES of Verdi's Requiem. Left to right, Frederick Jagel, Bruna Castagna, Hans Schwieger, conductor, Rose Bampton and Alexander Kipnis, participants in two performances heard by 4,000.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

DUKE ELLINGTON, pace-setting stylist in modern music since 1927.

Duke Ellington Creator of New Vogue in Modern Music

Besides being a featured guest artist on major radio programs such as the Carnation Hour, Teen Timers, Philip Morris and the RCA-Victor Show, Duke Ellington headed his own program series titled A Date With Duke, which was broadcast by the American Broadcasting Company from April to January 1945.

When the show first went on the air, it was air-waved from New York's 400 Club, but with the beginning of his nationwide tour, ABC made arrangements to follow Ellington and his band from city to city, presenting the show from wherever he might be at broadcast time. The show, incidentally, was the only dance program permitted to play on the air during the two-day period following the death of President Roosevelt.

•

Ellington, one of America's foremost composers of modern music, has reigned as a pace-setting stylist since 1927. A decade and a half has seen the Ellington idiom carve out a big niche in musical Americana. Bands have come and gone. None have moved Ellington from the top rung.

It is safe to say that he has contributed more to modern jazz, in originality, melodic material, and arranging technique, than any other contemporary. His manner of writing, in enigmatic mood and quicksilver rhythms, with subtle by-play of reeds against brasses, and piano against orchestra, has remained an individual art. His songs are as fresh today as the day they were written.

If imitation is the greatest flattery, the Duke has had as much of it as the world could offer, together with the tribute of the concert hall intelligentsia, many of whom rank his innovations in modern music with the art of Stravinsky, Ravel and Delius. But the compliment which really "feathers the cap" of a musician is having the admiration of his colleagues — bandleaders and musicians, who take busmen's holidays listening to the Duke as the standard of excellence.

Most musicians agree that one of the reasons the Duke's music is as provocative today as when it was first beaten out in a night club, is that an Ellington tune is always ahead of its time. Solitude, Sophisticated Lady, Mood Indigo, are still fresh on the lips of the public, and he is right down in front with his more recent Don't You Know I Care? and I'm Beginning to See the Light.

In addition to the Duke's prowess as a member of the Tin Pan Alley's elite, a separate dissertation would be required on Ellington's more serious compositions for the concert stage. Indeed such works as Black, Brown and Beige, and the more recent Perfume Suite and Bluetopia, are today recognized as symphonic jazz at its best.

•

Edward Kennedy Ellington was born in Washington, D. C., in 1899. He rejected an art scholarship at Pratt Institute to play the piano in several minor bands around Washington, and in 1923 came to New York with five other musicians and an idea that Gotham might be receptive to his music.

The Duke was correct. He opened at a little Harlem spot called the Kentucky Club, and soon the city's jazz enthusiasts were spreading the glowing word of his band. In 1927, he went into the Cotton Club, then one of New York's leading night clubs, and remained there for four years during which radio and record appearances gave his band a national reputation.

Great success followed quickly. Ziegfeld featured him in Show Girl, in which Duke's orchestra premiered George Gershwin's Concerto in F as a ballet. With Maurice Chevalier he did a show on Broadway, and his orchestra toured the country in vaudeville, playing the old Palace, the most famous of all variety theatres. In Hollywood, Ellington made several films, including Cabin in the Sky. In 1933 the band made a highly successful European concert tour, repeating this triumphant procession again in 1939, just before World War II began.

The next few years were crammed with varied activities, but the high spot was in January, 1943, when he debuted in New York's Carnegie Hall with his historic twentieth anniversary concert. The audience remained for three hours to cheer the Duke and his musicians.

Many personalities prominent in music have paid tribute to the genius of Ellington. Among them have been Constant Lambert, London composer and music critic, Percy Grainger, Leopold Stokowski, Lauritz Melchior, Deems Taylor, Jose Iturbi and a host of others.

Toscanini Flying to Italy For La Scala Concerts

After directing the NBC Orchestra in his last appearance this current season on the GM Symphony of the Air program on April 7, Arturo Toscanini will fly to Italy, April 22, to reopen the famed La Scala Opera House in Milan with a series of six concerts during May and June. On the trip he is to be accompanied by his wife, his son Walter Toscanini, an executive in NBC's musical division, and Samuel Chotzinoff, manager of NBC's musical division and an intimate friend of the maestro.

The visit to Milan will be made solely to aid in the restoration of La Scala. During the trip, Toscanini will direct no other concerts and visit no other parts of Europe. The concert dates are May 4, 7, 23, 26 and June 9 and 12.

•

For many years Toscanini divided his time between La Scala opera performances and concerts in the United States. He remarked that his reasons for going to Milan at this time are purely sentimental, because he feels a duty toward the musical organization with which he won such great fame. Toscanini joined La Scala in 1898 and conducted there until 1929. An inveterate enemy of fascism, the maestro has not been in Italy since the beginning of the war. Since 1937 he has been a regular conductor of the NBC Orchestra.

When he arrives in Milan he will be welcomed by his daughter, Countess Wally Castelbarco; her husband, Count Emanuele Castelbarco, and his 12-year-old granddaughter, Emanuela. His villa near Milan is practically intact. While the Germans occupied Milan, the home was used as a Gestapo headquarters, which explains why the Germans did not damage it. A peasant on the estate gathered up all the music of the maestro and sealed it up by building a wall. The Nazis never knew the music was there and it is ready again for Toscanini to use. The family silver was likewise saved from Nazi pillage.

•

The six concerts for which Toscanini is donating his services will be done in three pairs The first two programs will be operatic, with selections from Verdi, Donizetti, Bellini, Rossini and Boito. The soloist will be chosen after he arrives in Milan. The second set will be symphonic, the program to be selected later. The final two concerts will be devoted to Beethoven's Ninth Symphony.

Toscanini plans to return to the United States in the latter part of June to prepare for his fall season as director of the NBC Symphony Orchestra. He will also resume recording sessions with the same orchestra for RCA-Victor.

•

"Holiday for Music" in Premiere With Rose Orchestra

A new weekly musical in the lighter vein featuring David Rose, composer of Holiday for Strings, and his 45-piece orchestra, Holiday For Music (Wed., 10:30 to 11:00 p.m., EST), was premiered April 3 on the CBS network. On the initial airing, Rose conducted his orchestra in adept and special arrangements of Exactly Like You, his always delightful Holiday For Strings, and It Might As Well Be Spring, the last suffering somewhat from over-orchestration. Featuring Kitty Kallen and Curt Massey as soloists, the show will undoubtedly register a large following based on genuine musical appeal. Miss Kallen's interpretations are "tops," but Massey's efforts are nothing to get excited about. The commercials are boiled down to a minimum, are in good taste and therefore effective. Listeners will have the privilege of designating the tunes they want to hear by writing in.

•

Lanny Ross Show Makes Debut On New CBS Spot

A new program series featuring Lanny Ross made its debut on April 1 (CBS, Mon., Fri., 7:00 to 7:15 p.m., EST). Besides the Will Lorin orchestra, the program was rounded out with songstress Evelyn Knight and the Herman Chittison Trio. The program was musically well balanced. Ross' three numbers contrasted effectively with Evelyn Knight's "jive" ballads, and the works of the trio. Altogether, it was one of the most enjoyable 15-minute broadcasts heard this season.

Ross has been on guest assignments since his return after two years in the Army, but this is his first regular post-war appearance on the air-waves. His vocal attributes and his ability to project his ingratiating "mike" personality are as appealing as ever. He handles the announcements with an easy informality that is a smooth tie-up between the performers and the listeners. If the same standard of musical excellence is maintained in subsequent broadcasts, the series will undoubtedly merit a large and devoted following.

•

Metropolitan Opera Voters List 170 Works in Balloting

More than 170 operas received votes in the balloting to select six Metropolitan Operas for the 1946-47 broadcast season over WJZ-ABC which was directed by the Metropolitan Opera Guild. The works to be heard next year, in response to the voting, are Aida, Carmen, and La Traviata in the list of repertoire operas, and Haensel and Gretel, Der Rosenkavalier, and Boris Godounoff, among works occasionally heard.

Edward Johnson, General Manager of the Metropolitan, promised that the works chosen by radio listeners will be prepared with new interest, and that the Opera Association looks forward with keenest anticipation to next year's broadcasts.

•

"Endorsed by Dorsey" Is New Program on WOR-Mutual

Those dial-turners who roll their eyes heavenward, shrugging their shoulders at the mere mention of jazz that is jive, will not be too enthusiastic about WOR-Mutual's new program of light entertainment, Endorsed by Dorsey (Wed., 10:00 to 10:30 p.m., EST), which made its bow on March 20. Nevertheless, jazz has its place in the over-all music picture, and as a lively exponent of the idiom, the initial broadcast of the series registered distinct success.

Supervised by Tommy Dorsey, WOR's new Director of Popular Music, with each artist and popular selection endorsed by the swing maestro, the show will present soloists from radio, nightclubs and the theatre, as well as Dorsey's famous arrangements. The premiere featured the Chittson Trio, soprano Vera Holly, and tenor, Buddy Moreno, all top-flight artist in their field. The orchestra was conducted expertly by Emerson Buckley. However, the orchestral numbers would be greatly enhanced by an easing of the tonal volume, which at times has a tendency to be slightly brassy and strident. The series will not have a studio audience, following the recently announced WOR policy of giving radio programs back to the listening audiences at home.

THE HOUR OF CHARM
ALL GIRL ORCHESTRA and CHORAL SINGERS
under direction of Phil Spitalny
Sundays, NBC, 10:00 to 10:30 P.M., EWT

JEAN TENNYSON
SOPRANO
heard in GREAT MOMENTS IN MUSIC
Wednesday Evenings, CBS, 10 P.M., EST

MARCELLE DENYA
SOPRANO — Concert, Opera, Radio
410 Park Avenue, New York 22, N. Y.
Baldwin Piano Victor Records

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

Norman Sōreng WRIGHT
. . . COMPOSER . . .
"Soldier, What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

NEWS AND REVIEWS

Ford Sunday Evening Hour Features Standard Repertoire

Every Sunday evening in millions of living rooms throughout the country, music lovers gather around their radio and tune in on station WJZ to listen to the Ford Sunday Evening Hour broadcast over the complete network of the American Broadcasting Company (8:00 to 9:00 p.m., EST).

For eight years the program has been on the air, except for a three-year wartime intermission, after which it was resumed on Sept. 30, 1945. Listeners have come to look upon the series as a sort of a standing date. This is not a matter of hearsay, for active interest in the program is proved by the thousands of letters which bring suggestions and requests as to what the music radio audiences want to hear.

The majority of letters are from music-lovers who are neither lowbrow nor highbrow. They are average American people who like relaxation and enjoyment in hearing good music that is familiar, ranging from well-known works of symphonic character, tone poems and shorter orchestra pieces, to the choral and vocal literature which is known and loved by Americans and Canadians.

•

Undoubtedly the primary reason for the hour's great popularity, particularly during the current season, is that never at any time is the programming too serious to be entertaining.

"It is a program of music," said William J. Reddick, who has directed the Ford Sunday Evening Hour since January, 1936, "which is designed to appeal to those persons who do not like jazz, but who prefer good music programs that do not include long symphonies. We purposely cater to those listeners who like standard repertoire."

Reddick explained that his programming policy is committed to short numbers. He tries to avoid lengthy overtures or other long-drawn-out pieces, and the works in timing are kept to ten minutes or less. This means the cutting out of 75 per cent of so-called "serious" music, but it permits of better musical balance and much more diversity, and makes for wider appeal with listeners.

"People like the old standbys," said Reddick, "but I have often found it necessary to convince conductors not to be musical 'stuffed shirts,' when they have balked at performing such old warhorses as the William Tell and Poet and Peasant Overtures, and John Philip Sousa's marches. It is a good thing to keep in mind that Sousa is to Americans what Johann Strauss was to Austrians."

Reddick assuredly deserves most of the credit for the fact that the program not only has become one of the best known in radio but has received the highest listeners' ratings of any symphonic program ever broadcast. The programs have featured top-flight soloists accompanied by the Ford Symphony Orchestra, conducted by the most distinguished guest conductors. During the present season Jascha Heifetz, Risë Stevens, Jussi Bjoerling, Mischa Elman, Dorothy Maynor and Gladys Swarthout are among the many artists who have appeared. Fritz Reiner, Dmitri Mitropoulis and Sir Thomas Beecham are among those who have conducted.

•

The average dial-turner usually assumes that programs just happen, but there is a lot more to it than that. Reddick's job as director is anything but a sinecure. Although he lives in New York, he commutes back and forth either by plane or train each week to Detroit, where the series originates. In the summer he gets off at Buffalo to break the monotony of the trip and takes a boat from there to Detroit.

From the time a program is all set, it takes a full month before the performance is smooth, with everything "clicking." The first step Reddick takes is to get suggestions from the conductor and the soloists. Then he starts to work on it. The biggest problem is to have contrast and always to keep the program unhackneyed. The numbers decided on are worked out according to time. It is of utmost importance that the "talking" part of the hour show be started and finished before the half-hour break, for the "commercial." The first half is timed for 19 minutes of music; then comes the talking. The second half is all music. Totaled, the ideal program length is 52 minutes, although this naturally varies.

Once the program is set for each weekly broadcast, the orchestra rehearses five and one half hours, and the chorus 12 hours a week. Most of the time, special arrangements are made for both orchestral and vocal numbers, except for standard works.

•

Reddick is exceptionally well qualified as Musical Director for the Ford Sunday Evening Hour, which embraces planning and broadcasting of all programs, selecting the chorus and talent and engaging them, writing the script and program notes, as well as handling most of the business end. For this is the biggest broadcast of its type ever produced in the United States.

A graduate of the Cincinnati College of Music, and Cincinnati University, he has been a teacher of the piano, organ, and operatic and oratorio coach; concert accompanist for celebrated artists such as Nellie Melba and Enrico Caruso; choral director, and a composer of over 20 original published songs. Since he has such a diversified background, it is easily understandable why the musical standard of the Ford Sunday Evening Hours is on such a consistently high plane, and more than that, why it possesses a distinctly vital and appealing character that is never trite or dull.

Reddick received his first assignment in radio as an orchestrator for the Ever Ready Hour, one of radio's first network programs. Later he became Choral Director of the Swift Hour, a program featuring Sigmund Romberg and his music. In 1936-1942 he was engaged by the Ford Motor Company in the capacity of Choral Director only. Then in 1937 he succeeded to the dual role of Music Consultant and Director of the Ford Evening Hour.

•

Toscanini's Only Film Released

Shortly before Toscanini left for Italy, the only film he ever made, Hymn of the Nations, was to be released throughout the country for its first showing to American audiences, starting April 20 at the Little Carnegie Theatre in New York. Made two years ago by the Bureau of Motion Pictures of the Office of War Information's Overseas Branch, the film has been shown in 45 countries and in 28 languages to millions of our Allies, as well as to many men in the armed services overseas. In it, Toscanini directs the NBC Symphony Orchestra with the Westminister Choir and Jan Peerce, tenor soloist. The major portion of the half-hour film is given over to a performance of Verdi's Hymn of the Nations. The Garibaldi Hymn and Verdi's Forza del Destino Overture are also heard.

Produced in NBC's Radio City studio 8-H, the picture was made over a period of several weeks under Irving Lerner's direction. Walter Toscanini, son of the conductor and an executive of the NBC Music Division, was technical adviser to Lerner. Toscanini, who turned down an offer of $250,000 to make a film for Hollywood, donated his services when the government needed them for the war. A lifelong enemy of oppression, he was eager to render service in the struggle against fascism, and his film is described as a musical and dramatic blow against fascist aggression. The picture is to be distributed on a non-profit basis by Arthur Mayer and Joseph Burstyn.

The musical standards of the film maintain the high quality of Toscanini's concert performances, with the same perfection of orchestra and singers that the conductor always demands. The Hymn of the Nations, composed by Verdi in 1862, was performed for the first time in America by Toscanini at an NBC Symphony Concert in January, 1943. The original Verdi score includes the national anthems of England and France. Toscanini has added the Star-Spangled Banner and The Internationale, which at that time was the national anthem of the Soviet Union.

WILLIAM J. REDDICK, Musical Director and Producer for the Ford Sunday Evening Hour (WJZ-ABC, Sun., 8:00 to 9:00 p.m., EST).

•

Milton Katims to Teach at Juilliard

Milton Katims, staff conductor of the National Broadcasting Company, and a noted viola soloist, has been invited to join the teaching staff of the Juilliard Music Institute in New York by William Schuman, director. Katims will teach an artists' class of advanced viola students. In addition to appearances with leading orchestras and in radio broadcasts as viola soloist, Katims has made many recordings. Besides these activities, he directs the orchestras on The Eternal Light, Serenade to America, and The World's Great Novels heard over the NBC network.

RADIO NOTEBOOK

PAUL LAVALLE, conductor of NBC's Highways in Melody program, will conduct the New York Philharmonic-Symphony at Lewisohn Stadium during the coming summer. . . . CAROLINA CALLING, a new musical variety program originating at WBT, Charlotte, N. C., premiered via CBS, Mar. 23, 9:30 a.m. Series will program hillbilly tunes, traditional spirituals and folksongs of the Carolinas. . . . B/C via WABF, Mar. 24, 3 works of JOHAN FRANCO: Three pieces for violin and piano, RALPH HOLLANDER, violinist and composer; Concert Piece for violin and piano, HAROLD FINK, pianist; Introduction and Scherzo for clarinet and piano, HAROLD FREEMAN, clarinet, and HAROLD FINK, piano (first performance). . . .

The DALLAS SYMPHONY ORCHESTRA under baton of its permanent conductor, ANTAL DORATI, selected by ABC to air two of its programs, on April 6 and 13. Two concerts are part of series of four which featured Beethoven Symphony Cycle, concluding the first year of the very successful Dallas orchestra. . . . SERENADE FOR STRINGS, new musical program featuring classical, semi-classical and popular music by JEAN DESLAURIER and his orchestra, with guest soloists, premiered, April 7, via Mutual network. from Montreal, Canada. Replaces Sunday Night Show, which originated from same city. . . .

NESTOR CHAYRES, lyric tenor, guest star on CBS's Music of Andre Kostelanetz, April 11, WOR-Mutual's Treasure Hour of Song, April 25, and scheduled for NBC's Harvest of Stars, May 5. During July and August, tenor is booked for extensive tour of South America. . . . ROSE GOLDBLATT, Canadian pianist, will solo with WQXR Symphony. LEON BARZIN, directing, on Treasury of Music series, April 22; over station WNYC, April 28, will be featured on Keyboard Master series, which will include works by South American composers. . . . FRED WARING, starred on NBC with his Pennsylvanians, is one of several prominent bandleaders sponsoring The Forgotten Men of Music concert series, starting in Town Hall, New York, April 28. Purpose is to present music arrangers to the public. . . . SIGMUND SPAETH has just finished 5th year as regular expert on Metropolitan Opera Quiz program without missing single Saturday B/C.

YOUR ORIGINAL MUSIC MANUSCRIPT

Have it reproduced by the Multifax Process

Stencils or off-set plates, automatically prepared without photography or cuts, from originals in

Pencil, Pen or Print ..... $1.25 to $1.50 each

TIME FOR PROCESS—15 minutes by return mail.

Separate estimates made on price for quantity runs.
For mail orders, postage additional
Check with orders for less than $5.00

NATIONAL TELE-AUTOGRAPH SERVICE
120 Liberty St., New York 6, N. Y.

•

THE MULTIFAX PROCESS
A product of the Western Union Telegraph Company.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The return of the Ballet Theatre to the Metropolitan Opera House on Apr. 7 was unusual in that the audience, mostly, arrived on time and behaved with politeness. Otherwise the occasion was as before, with the house packed and standees five deep trying to crowd the rail. The program was a conventional one, consisting of Les Sylphides, On Stage, the Nutcracker Pas de Deux with Markova and Dolin, and Bluebeard. In passing, it might be noted that no novelties will be presented during the three weeks of performances, with the exception of one Pas de Deux.

Mois Zlatin directed an accurate and fast moving Sylphides. With Markova, Alonso, Fallis and Eglevsky, a good performance was to be expected, and nobody was disappointed. The corps de ballet, too, danced with precision. Markova was at her best, with Eglevsky lending her fine support and doing some spectacular beats and tour-jétes on his own. Alonso's Mazurka also brought forth a round of bravos, as did her bourées at the end. Barbara Fallis displayed an appealing plastic grace in the Waltz.

On Stage Seen Again

On Stage now seems to be accepted as a permanent addition to the repertoire. It has most of the ingredients for popular success, true enough—a few excellent solo numbers, one well-planned duet, and concerted numbers. We still are disturbed by its tear-jerking, however, and surely some of it could well be cut. In an effort to build up the mood it wastes much time at the beginning, and some of the stage business does not wear too well. The cast was familiar, with Kidd and Reed squeezing their parts dry. Kriza and Kaye danced with more surety than during the strain of its first few performances; their clever duet was dispatched with ease and nonchalance. Others in the cast were Tallchief, Taras, Eckl and the corps de ballet. Robert Zeller, making his first New York appearance as conductor with the company, seemed to be in full control of the orchestra.

MARIE MARCHOWSKY
appeared with a group on April 5 in a New York program.

Grand Pas de Deux

Dolin made his first appearance of the evening with Markova in a distinguished performance of the Grand Pas de Deux from Tchaikovsky's Nutcracker. They make it a tour-de-force of dignity and elegance rather than a display of technical fireworks.

Fokine's riot of color, conducted by Zlatin also, was played to the hilt. Bluebeard is one of Dolin's best parts, and the same may be said of Lucia Chase's Queen, while Kriza makes an agreeable Prince. Less familiar in the work were Margaret Banks and Barbara Fallis, cast respectively as Boulotte and Floretta. Banks reminds one of Baronova when the latter created the role. She performs with temperament and good technique; the now famous series of fouetees in her first appearance were highly virtuosic. Lucia Chase was properly flirtatious as the Queen, Regis Powers buffooned the King throughout, and little Janet Reed made an appealing page. Other familiar faces in the cast were Stanley Herbertt, Alpheus Koon, Bluebeard's five other wives, the Queen's four lovers, and seemingly the few thousand other figures who were on and off the stage intermittently.

Three to Make Ready a Good Dance Show

Unique among Broadway musicals is the lack of pretension in Three to Make Ready, which is now running at the Adelphi Theatre. Built largely around Ray Bolger's dancing, it does not pretend to be arty, and in one case it pokes fun at the style of dance encountered in shows of the Oklahoma-Carousel type.

Bolger, as is unanimously agreed, is inimitable. His technique is highly individual, he can act, is a first-class comedian and an even better mimic. Like a few fortunate colleagues, his face is so mobile and can twist itself into so many shapes that the audience is perpetually entranced. In his Old Soft Shoe routine, an example of the days when hoofing was really hoofing, he displays a tap technique that has not been seen since Palace days, and drew nostalgic sighs from some oldsters in the audience. Ballroom dancing came in for its share of the fun, when Bolger in the second act aped the slick night-club style. And at times when he was not dancing, Bolger took over as a comedian in several skits, notably the Sad Sack, where his imitation of a commanding officer issuing orders was greeted with joyous howls by various uniformed men in the audience.

Jane Deering and Harold Lang did most of the serious dancing. Lang's concession to tradition was to wear tights, but for a dancer who only recently has broken away from the Ballet Theatre he has attained real skill in the type of work he now is doing. An admirable technician, he has a flair for comedy and seems to enjoy himself. (Some of his colleagues now appearing in other Broadway shows are pretty grim and serious throughout.) With Deering, he appeared in a parody of Romeo and Juliet, a dance called Barnaby Beach, and did a solo takeoff on Oklahoma. The latter, which was well danced, was not altogether successful. Attempting to satirize the interpretive ballet sequences that explain a person's character, it was too straight, despite some mugging on Lang's part, and was more an imitation than a parody. Barnaby Beach was entertaining, colorfully staged, with Lang and Miss Deering perfectly matched. It was all good clean fun that did not pretend to be anything else.

THE FLAMENCO DANCERS PILAR GOMEZ AND ROZZINO,
who returned from Canada recently, made their Carnegie Hall debut on April 6. They opened at the El Chico for an indefinite run on April 8. (International News Photo.)

Marchowsky at Times Hall

Marie Marchowsky, assisted by dancers Lillian Chasnoff, Judith Martin, Lillian Wexler and Debra Taub, gave her first full length recital at Times Hall on Apr. 5. Miss Marchowsky is a Martha Graham exponent and her work still bears a strong influence of her teacher in both movement and approach. She is an excellent dancer not yet fully developed as a choreographer. Her serious numbers such as Tides of Longing, Lost in Fear, Labyrinth, and Unrest seemed to lack genuine inner conviction. Labyrinth was the production number of the program with scenic design by William De Kooning, stage decor by Martin Craig, music by David Diamond and the dancers Misses Chasnoff, Martin and Taub in addition to Miss Marchowsky. As a whole the work was weighty and did not seem to hold together.

Best on the program with the exception of Image of Obsession, were the lighter numbers, Dilemma of the Inept One, Carefree Nixie and the rather lyric Night Music with music by Doris Halpern who also played fine accompaniments throughout the evening.

Rozzino and Gomez at Carnegie

At the 20th Anniversary of Camp Eden concert in Carnegie Hall on Apr. 6, Rozzino, Pilar Gomez and Merle Marsicano made their first appearances there. Rozzino and Pilar Gomez already have quite a reputation in the city for their work at the City Center, El Chico and Havana Madrid. Their dancing is highly spirited, their dances well made, and their castanet and heel work is clean and musical. Unfortunately the lighting was not too good and the details which play such an important part in Flamenco and Spanish dancing were lost from where this observer was sitting. However, the space of the large stage was used to its full advantage and the dancers were completely at home. Perhaps they should try a complete concert program on their own.

Miss Marsicano displayed an individual style in her two offerings which pleased the audience tremendously. She moves gracefully, always with ease and nonchalance. The dances made no technical demands of any kind, nor did they reveal a definite school. It will be interesting to see more of this dancer's work.

The other artists on the program were Edward Matthews, baritone, Mishel Piastro, violinist, and Rosemarie Brancato, soprano.

Dance News

Igor Schwezoff has been engaged by the City Center to stage the opera ballets and one or two one act ballets during the spring season. His contract is also for the fall opera season and a tour. Although Mr. Schwezoff has received an offer to fly to Paris this summer for work there, it is not yet definite if he will accept the invitation. . . . After her programs on Apr. 2 and 3 at the Ethnologic Dance Center, Mme. La Meri and her group went to Ohio for concerts and returned in time for the Apr. 10 and 11 series. The program then included dances of Mexico, Cuba, Chile, Peru, Venezuela, Argentina, and the Philippine Islands. . . .

Pilar Gomez and Rozzino opened at the El Chico on Apr. 8 for a return engagement.

•

Firkusny for Prague Festival

Following his concert tour of many Latin American countries, Rudolf Firkusny, the Czech pianist, returned to the United States for a brief stay. During the latter part of April he leaves for his native country, where he will appear in the Prague Festival. This marks the young pianist's first visit home since the war.

IVA KITCHELL
THE DANCE HUMORIST
Mgt.: Harold R. Peat, Inc. 2 W. 45th St., New York 19

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

La Meri and COMPANY
Available for Concert
ETHNOLOGIC DANCE CENTER
110 East 59th St., New York 22
Study the dances of India Spain The Orient Latin America

IGOR SCHWEZOFF
CHOREOGRAPHER
Suite 701, 119 W. 57th St., N. Y. C. 19

MIA SLAVENSKA
Personal Representative:
Charlotte Parker, 2 West 46th St., New York 19, N. Y.

ROZZINO
Flamenco Dancer
Personal Representative: EDMOND KOWALEWSKI
15 East 59th Street, New York 22, N. Y.

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC.
711 Fifth Avenue, New York City

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street • New York 19, N. Y

N. Y. Concerts

(*Continued from page* 11)

eines Fahrenden Gesellen by Mahler did not seem to provide, at all times, a suitable vehicle for the most favorable exploitation of her voice. The usual power and warmth of the contralto's vocal equipment was not consistently apparent either in the O mio Fernando aria from La Favorita by Donizetti. Her concluding Spirituals—Sometimes I Feel Like a Motherless Child, and Ride On, King Jesus—were excellently sung, with deep native feeling. L. C.

League of Composers Offers Chamber Novelties

An animated performance of Vittorio Rieti's Partita for string quartet, flute, oboe, and harpsichord obbligato, was given at the chamber music concert of the League of Composers in Times Hall on March 18, Rieti's work heard for the first time, is very euphonious; the instruments are treated with utmost skill, an extremely pleasant blend being achieved which delights the ear without taxing the intellect. The Kroll String Quartet, assisted by Julius Baker, flute; Mitchell Miller, oboe, and Sylvia Marlowe, harpsichord, fully deserve the applause, which was acknowledged by a repetition, of the Scherzino.

Heard for the first time in this country were four songs from Poemes pour Mi by the contemporary French composer Olivier Messiaen; Nell Tangeman sang the difficult vocal part with fine expression; Arpad Sandor played the piano part (which is more than a mere accompaniment) with equal perfection. Messiaen, while writing in a highly individual style, makes use of elements of ecclesiastic chant as well as of recitative, often in monotonic declamation.

Other first performances were three Sonatas (in the Scarlatti meaning, yet not imitating his style) for harpsichord by Lou Harrison, and three Portraits by Virgil Thomson, performed in a very pleasing manner by Miss Marlowe. Both composers aimed apparently at writing gratifying music and did not depart too far from conservatism. Quite the opposite were the two Sonatas (No. 2 and 3) for piano by Harold Shapero, given their first performance by the composer. These follow a very distinct and personal style in stressing rhythmic elements in abrupt phrases, as if afraid to give way to any expression of emotion. H. F. K.

Ida Hartman Appears

Ida Hartman, pianist, was introduced to New York at Town Hall on March 20. She played works of Chopin, Brahms, Beethoven, Shostakovich, Triggs, Poulenc, Khatchatourian and Moussorgsky.

Josephine Tooker in Bow

Josephine Tooker, soprano, made her New York debut on March 21 in Times Hall. She revealed personal charm and audience appeal in a program well chosen to display her special gifts, beginning with Gluck's O Del Mio Del Dolce Ardor and Scarlatti and Handel numbers. Most effective were Trois Poèmes de Gautier by Paray and French excerpts of Fauré, Dupont and Debussy (Lorsqu' Autour de sa Tête from La Demoiselle Élué). She concluded with Irish Country Songs, arranged by Hughes, and an English bracket by Wagenaar, MacMurrough, Naginski and Chadwick. D. B.

Roman Totenberg's Violin List

Artistry to please the discerning listener was provided in the violin recital of Roman Totenberg at Carnegie Hall on March 22. In addition to a fine tone, he displayed musicianship in a program of the Handel Sonata in D, Beethoven's "Kreutzer" Sonata, the Suite Espagnole by Nin-Kochanski, a group by Paganini Ravel and Wieniawski and first performances of Allegro (Henry Barraud), Nocturne (Theodore Chanler) and Show-Piece (William Bergsma). His musicianly accompanist was Milton Kaye. D. B.

Anna Turkel, Soprano, Heard

Anna Turkel, soprano, gave her first New York recital at Town Hall, March 22. The singer, whose voice was discovered when she was a young employee of the Metropolitan Opera House during the Gatti regime, has not been heard here in recent years. Miss Turkel's voice has a naturally sumptuous quality which lends itself equally well to emotional or brilliant delivery. In a program ranging from old Italian airs to contemporary song, the soprano gave a notable account of her resources in tonal color and text-presentation. Some over-singing, which brought a less agreeable timbre in the higher range, appeared to be more a fault of temperament than of production. Erich Itor Kahn was the accompanist. M. C.

Landau Conducts Ensemble

Siegfried Landau conducted 45 members of the New York Philharmonic-Symphony in Town Hall on March 24, with Ruth Wolpert, mezzo-soprano, and Franz Rupp, pianist, as soloists. The program included Mendeissohn's "Scotch" Symphony, Hindemith's Cupid and Psyche Ballet Overture. Miss Wolpert's singing of arias from Handel's Tamerlane, and Mozart's Nozze di Figaro, Mahler's Erinnerung and Air de Lia from L'Enfant Prodigue of Debussy; and Mr. Rupp's playing of the Beethoven Concerto, No. 1 in C. The last feature was the performance of excerpts from Mr. Landau's music to the play Solomon and the Cobbler. This was atmospheric, presenting him as an imaginative composer, with something to say in the creative field. He also showed grasp of the technic of his art and skill in program building. Miss Wolpert's voice is a fine one, although the tonal mechanics were not always perfect. Mr. Rupp's performance of the Beethoven work displayed able pianism. D. B.

Jaroff Leads Don Cossacks

For their annual recital in Carnegie Hall on March 24, the Don Cossack Chorus, under the direction of Serge Jaroff, chose the type of program that they and their followers like, including the Gretchaninoff Credo, the Volga Boat Song, Lvovsky's Gospody Pomiluy, Tchesnokoff's Last Prayer in the Liturgy, and works by Kastalsky, Tchaikovsky and numerous arrangers. The performance adhered close to the norm, with the glorious bass voices rolling out organ-like, marked crescendi, diminuendos, and some rather theatrical effects. One is always assured of an enjoyable evening with the Don Cossacks. R. K.

Mary Frances Duane Sings

Mary Frances Duane, in debut recital at Town Hall, March 24, exhibited a light soprano voice of sweet quality. Her program was well chosen with regard to vocal ability and interpretative scope. It included Bach and Mozart airs; French songs by Debussy and Fourdrain; three songs by Richard Strauss and a final delightful group that offered When I am Dead, My Dearest (first performance) and If Thou but Sing to Me, by Clifford Shaw; Green Fields, by Gene Bone and Howard Fenton; A Rondel of Spring, by Frank Bibb. In her singing of the aria Depuis le jour, from Charpentier's Louise, the soprano indicated potentialities in volume of tone and range not entirely realized in this performance, possibly because of the undeniable tension underlying a first New York concert. M. C.

Lida Brodenova, Czech Singer, Appears

Lida Brodenova, Czech soprano, was greeted by a large and cordial audience when she gave her recital in Times Hall on March 24. Singing a program of Smetana, Novak, Glinka, Gretchaninov, Tchaikovsky, Rachmaninoff, Grieg, Fauré, Debussy, Duparc, Quilter and Carpenter, Miss Brodenova proved an effective interpreter. Her voice, while pleasing, is not of extraordinary natural quality, and her delivery had some technical imperfections. However, varied use of expressive color lent interest to her work. The accompanist was B. Slavicek. D. B.

Dock Snellings in Memorial

The March 24 matinee in Town Hall was given by Dock Snellings, baritone, in a memorial program for Charles D. Isaacson, late music critic of the New York Sun and Evening Mail, who introduced the singer to New York. He was assisted by Maurice Graham, pianist, who played two groups, and Harlie Wilson, accompanist. Mr. Snelling began with numbers by Paisiello, Beethoven, Handel, Meyerbeer and Mendelssohn, and continued with Lieder of Brahms, Schumann and Wolf and La Partida by Alvarez. Songs in English were by Spross, Combs and Margetson and the final assortment was spirituals arranged by the recitalist, William A. Fisher and H. T. Burleigh. He showed interpretative skill and a fastidious use of shading. D. B.

Jenny Grey Sings Gretchaninoff Works

The Russian soprano Jenny Grey drew a distinguished audience to Times Hall on March 25 when, with the artistic support of Ivan Basilevsky at the piano, she sang a program consisting of a recitative and aria from Tchaikovsky's Jeanne d'Arc and a list of songs by German, French and Russian composers. Gretchaninoff, two of whose compositions were sung—The Rainbow and Rain—was present and bowed to an ovation from the audience. Miss Grey is a persuasive singer, with regard for both style and technic. D. B.

Enrique Arias Makes Debut

Enrique Arias, South American pianist, a native of Bogota, Columbia, gave his debut recital at Town Hall on March 25 before a highly appreciative, large audience. Mr. Arias has good fingers and a sensitive touch. This latter quality was especially evident in his rendition of three pieces by South American composers, Poema Tragica by Santa Cruz, Prelude by Uribe-Holguin (first New York performance) and Polichinelle by Villa-Lobos. Especially the first two are very much influenced by French impressionistic music and therefore vehicles which show the special penchant of Mr. Arias. He started with Bach's Partita in B flat major, interpreted in straightforward style, and continued with Mozart's Sonata in G major (K. 283). Liszt's La Vallée d'Obermann would have benefited from more grandeur and a more aggressive approach. The closing Chopin pieces were interpreted with finesse and technical skill. With more experience, Mr. Arias should be a pianist worth watching. H. W. L.

Oratorio Society in Bach Mass

The Lenten season brought another major performance of Bach's B Minor Mass by the New York Oratorio Society in Carnegie Hall on March 26. Alfred Greenberg conducted the choral ensemble, solo singers and an orchestra of fifty, with Harrison Potter at the harpsichord and Hugh Porter at the organ. Soloists were Genevieve Rowe, soprano; Lydia Summers, contralto; Harold Haugh, tenor; J. Alden Edkins, bass-baritone; Mischa Muscano, violin; Frederick Wilkins, flute; Joseph Rizzo and Englebert Bremer, oboes; William Vacchiano, trumpet and flügelhorn. Notable gains in clarity and speed were demonstrated in the singing of the fine chorus. Though some tessituras taxed the resources of the higher voice groups, the general effect was one of excellent tonal and musical values. Aside from momentary orchestral blurring and a pace correct but arbitrarily too fast for some of the soloists, Mr. Greenfield's direction was sure and spirited and his reading of the score was authoritative.

The solo singers were individually artistic and vocally pleasing, if their voices did not always blend ideally in quality or timbre. Miss Rowe handled the unrewarding soprano assignment with rare musicianship and clear tone. Miss Summers sang opulently in the several arias for contralto. Harold Haugh offered one of the finest bits of

(*Continued on page* 26)

Dr. KNOCH

ERNST

J. Abresch photo

CONDUCTOR

Sole Operatic Coach of HELEN TRAUBEL since 1939

"Dr. Ernst Knoch conducted the well-disciplined orchestra with spirit and exuberance." ("Tristan")
Baltimore Sun, Oct. 13, 1945

AUTHORITATIVE INTERPRETER OF THE ENTIRE OPERA REPERTOIRE

STUDIO: 8 West 86 Street
TRafalgar 4-6117 New York 24, N. Y.

CLARENCE ADLER

PIANIST *and* TEACHER

Studio: 336 Central Park West, New York 25, N. Y. RIverside 9-4922

THE CHOIR CORNER

By LEON CARSON

Easter, 1946

The high festival season of the world is again at hand, and it finds but little joy and happiness among the nations. The ultimate victory of the forces of good is not yet definitely achieved, although current conditions point more clearly than a year ago to a subjection of the agencies then engaged in destroying culture and our so-called civilization.

To millions of people, however, the spiritual word of Easter, conveyed through the medium of beautiful song and instrumental artistry, will come as a balm of consolation and encouragement. Nationally and personally, we must and will gather from it inspiration and new impetus to face the daily strife and upheaval of a hectic world, and the battles of an unsettled economic period now trying the souls of men. It is the fervent wish of everyone that next Easter-time will find a world with more peace and gladness in it and with a greater degree of sincerity and uplift of purpose in all phases of life.

AGO Marks Golden Anniversary Year

The celebration of the Golden Anniversary Year of the American Guild of Organists includes many programs of interest. On April 7, a broadcast organ recital was given by E. Power Biggs, and April 9 an Anniversary Week Service was held at St. Thomas Church, New York, under direction of Dr. T. Frederick H. Candlyn. On April 13, Anniversary Day, a procession of 100 members of the Guild took place at Hunter College, New York, with presentation of a Certificate of Honorary Associate of the Guild to Dr. Serge Koussevitzky, and a concert by the Boston Symphony Orchestra conducted by the latter.

On April 24, marking Anniversary Month, a broadcast over Station WABC and the National Network of CBS will be given in honor of the Guild. Mr. Biggs, organist, and a string orchestra will present Leo Sowerby's Classic Concerto at that time.

For a Better Understanding

We hear much today about international unity and the need for the peoples of the world to understand each other's political problems. The same thing applies to music in general and to music of the church in particular.

Probably one of the most important moves made in behalf of a closer understanding of the field of sacred repertoire was the recent series of six Lecture-Recitals entitled Music of the Faiths, interpreting the beauty and significance of the music of the church and synagogue and its development through the ages, under the direction of the well-known lecturer, composer and conductor, Prof. A. W. Binder. The following significant subjects were presented: Music of the Synagogue, portrayed from the ancient Kol Nidre through the ages to the modern religious songs of Palestine, with Dr. Binder, Professor at the Jewish Institute of Religion and Conductor of the Free Synagogue Choir, in charge; Music of the Catholic Church, presenting Music of the Mass and Music used in the Divine Office and other Services, with Rev. Vincent P. Donovan, O. P. as lecturer; and Music of Protestantism, beginning with Martin Luther's hymns at the beginning of the Reformation and reflecting contributions of the great composers of many lands up to the present. In this Dr. Helen Dickinson was the lecturer, with Dr. Clarence Dickinson, Director Emeritus of the Union Theological Choir School of Music, and Dr. Hugh Porter assisting.

We are surely in need on many such inter-religious co-operative efforts to bring the music of the several faiths into their proper juxtaposition in making the over-all picture of sacred repertoire of the past and today a complete one, all pointing to one thing, the glory of God and the salvation of mankind.

Choir Notes

The Lenten period of 1946 has been enriched by the many musical contributions from choirs, organists and soloists. We regret the activity has been so great and our space so limited that we are unable to make in this column a complete record of all events.

The Bach B Minor Mass was presented on March 26 at Carnegie Hall, with fine choral and solo effects by the Oratorio Society of New York. Alfred Greenfield conducting and with Genevieve Rowe, Lydia Summers, Harold Haugh and J. Alden Edkins, soloists. It was also given in a splendid performance at the First Presbyterian Church on March 31 under direction of Willard Irving Nevins, with the Misses Troxell and Ellerman and Messrs. Metz and Poranski as soloists.

Bach's St. Matthew Passion also figured prominently, being well performed on March 31 at St. George's Church, George Kemmer directing and with the Misses Stellman and Rothacker and Messrs. Dillon, Lechner and Jolliffe as guest soloists. Again, a most creditable performance of the same oratorio at the West End Presbyterian Church by the combined John Harms Chorus and West End Choir, conducted by John Harms and with the noted organist of the Mormon Tabernacle, Salt Lake City, Alexander Schreiner at the organ. Iona Harms, Ellen Repp, William Hain, Mack Harrell and John Collins were the soloists.

Haydn's Creation will be given by the combined choirs under John Harms' direction at Town Hall on May 14.

John Morton presented a pleasing organ recital on April 3 at St. Batholomew's Church; Ruth Diehl was the soprano soloist.

Rossini's Stabat Mater was heard at Grace Church, Ernest Mitchell conducting, on March 31; Regina Resnik, Viola Essin, Hugh Thompson and Jacques Gerard were the soloists. On the same evening this work was presented at Christ Church under the direction of Dr. Warner Hawkins; soloists, Misses Palmer and McIlvane and Messrs. Palmer and Herrick.

Vernon de Tar gave his last organ recital of the season on March 14 at the Church of the Ascension. On April 14, the choir and soloists were heard in an effective rendition of the Bach St. John Passion.

Gounod's Gallia was given on March 31, at the West Park Presbyterian Church, with Barbara Stevenson soloist, and Hart Giddings, director.

On April 14, Stainer's The Crucifixion was heard at the Plymouth Church of the Pilgrims, Brooklyn, Henry Pfohl conducting and with William Hess and John Herrick, soloists. On the noon of April 19 The Crucifixion will be heard at the Brick Church, Dr. Clarence Dickinson conducting and with Corleen Wells, Viola Silva, Virgil Day and Frederick Baer as soloists.

Roberta Bitgood, Chairman of the Committee on Contest for Young Organists of the New Jersey Chapter of AGO, announces that the date set for this competition is May 11, 1:30 P.M., at the North Reformed Church, Bridge and Broad Streets, Newark, N. J. For information, address Miss Bitgood, 455 Franklin Street, Bloomfield, N. J., before May 1.

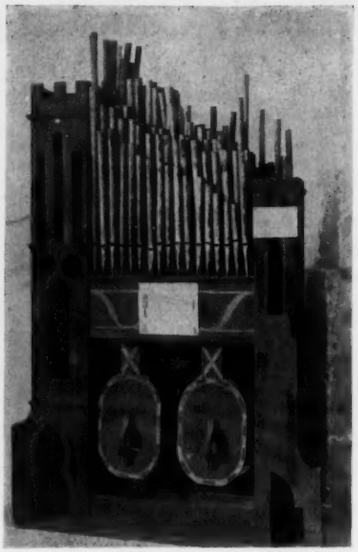
Fourteenth Century?*

When one forgets about the tremendous strides made in organ building during the past five hundred years or so, the accompanying picture will serve as an appropriate reminder.

This photograph shows a group of pipes that might easily prove to be among the oldest thus far discovered. They were unearthed in the early nineteen-thirties, at the time when the Austin organ was installed in the then new YMCA Building group in Jerusalem, Palestine. The pipes are of purest copper, all of the same diameter. They contained no languids and it was supposed that these, having been made of wood, had entirely rotted away.

A priest assembled these unusual but interesting-looking pipes in an organ-like frame, to which it is believed bellows had been attached, in the probable manner of the time. The entire unit was set up in the Franciscan Biblical Museum Institute of the Flagellation at Jerusalem. According to a statement made some time ago by Mr. Ferd. Rassman of the Austin Organ Company, the photograph indicates that the tonal range was quite limited. The speaking-lengths range from 9 in. to 3 ft. 4 in. The probable range of the instrument itself was about two and one-half octaves.

No one really knows who made these pipes and how they worked in the clumsy fashion of the times. As to when they originated—a fairly authoritative guess has been made as the Fourteenth Century. When one considers the fact that the organ now installed in the Cathedral of St. John the Divine, New York, is equipped with between six and seven thousand pipes, this is only one of the multitude of illustrations indicative of the fantastic growth in the art of organ building during the aforementioned period.



ORGAN OF THE 14th CENTURY with copper pipes. (Courtesy of Herbert Brown, New York City.)

*The material on which this article is based was made available through the courtesy of Mr. T. Scott Buhrman.

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, *Director*

July 1 to August 9, 1946

Instruction in all branches of music and music education

Professional Courses

Opera School. Church Music. Radio Technique. Operetta Production. Stock Arranging. Jazz Improvisation.

Catalogue on request

120 Claremont Avenue Room 439s New York 27, N. Y.

NEW MUSIC FOR ORGAN AND CHOIR

THE LORD IS RISEN, Arr. by Clarence Dickinson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co. Ltd., London.) 15c.

A charming arrangement by Dr. Dickinson of a simple old Bohemian folksong, with English text by Helen A. Dickinson. The strong, victorious Easter spirit is dominant. In key of G, 4/4 time, with simple but effective chordal accompaniment throughout. This may be used by unison chorus or SA. Also published for SATB.

AN EASTER CAROL, by John Holler. H. W. Gray Co. Inc., N. Y. (Agents for Novello & Co. Ltd., London). 15c.

A bright, tuneful Easter anthem in carol form, for unison voices with optional descant; text by Mary A. Nicholson. Key of D Major, 4/4 time. Splendid climatic Alleluia ending. Suitable for use by average large or small choir.

A GREEN HILL BRIGHT WITH MORN, by R. Deane Shure. J. Fischer & Bro., N. Y. 18c.

A big triumphant anthem for Easter, to be sung by Junior and Senior Choirs. Text by Cecil F. Alexander. Key of D flat, 2/4 time throughout. Music calls for many fortissimo passages and a like number of pianissimo. Especially adaptable for use by large choir body. 9 pages in length, singing time 3 1/2 min.

TO THE PASCHAL VICTIM, by William T. Pollak (op. 7 No. 1). J. Fischer & Bro., N. Y. 15c.

An interesting and stirring composition for full choir, with text from Sequence for Easter Day, organ accompaniment. Unusual arrangement whereby sopranos and tenors sing in unison and altos and basses likewise. Performance time 3-min.

OUR CHRIST HAS RISEN, words and music by Rev. Joseph P. Connor. Robbins Music Corp., N. Y. 20c.

A spirited 3-part Easter Hymn for women's voices (SSA arrangement by Hugo Frey). Conventionally treated, with strong maestoso feeling. Easy vocal tessitura for all parts, supported by strong but simple chordal accompaniment for organ.

YE SONS AND DAUGHTERS OF THE KING, by Grauer. Carl Fischer, Inc., N. Y. 15c.

A bright, attractive anthem with organ or piano accompaniment for Easter and also for general use. Three-part singing—SSA. Marked for early release.

THE DAY OF RESURRECTION, by Carl Mueller. Carl Fischer, Inc., N. Y. 16c.

An Easter anthem arranged for either SA or SATB use, with organ or piano accompaniment; also for combined Junior and Senior Choirs. Marked for early release.

CHRIST THE LORD IS RISEN TODAY, by J. Lawrence Erb. M. Witmark & Sons, N. Y. 15c.

A dignified but spirited Easter Hymn, of conventional pattern for three-part women's voices (SSA). Text is by Charles Wesley; 4/4 time, key of B-flat throughout. Easy vocal tessitura for all parts; anthem ends in a broad "Alleluia" clamatic passage.

For the Organ

SIX ORGAN TRANSCRIPTIONS from MOZART, by Edwin Arthur Kraft. Oliver Ditson Co. (Theodore Presser Co., Distributors) Philadelphia. 50c.

A highly selective volume of unusual value to all church organists. This consists of an Adagio from Quartet in F Major, Adagio from Sonata No. 16 for violin and piano, Allegro from Sonata No. 6 for violin and piano, Menuetto from Symphony in D Major, Romanze from Serenade Eine Kleine Nachtmusik and a Scherzo from Serenade No. 7. This is not hackneyed music and the organ settings are outstanding, musicianly and full of color.

Cincinnati Plans May Festival and Orchestral Convention

By MARJORIE GARRIGUE

CINCINNATI.—Cincinnati is looking forward to important musical gatherings this spring. The May Festival will bring five concerts by the Festival Chorus, Cincinnati Symphony and noted soloists under Eugene Goossens in Music Hall, May 7 to 11.

The opening night concert lists the Bach Magnificat and Beethoven Missa Solemnis; the program on May 8, Delius' Mass of Life; the afternoon list of May 9, selections from Wagner's Ring; the fourth event on May 10 (evening), Pierné's St. Francis of Assisi; the fifth on Saturday evening, Roy Harris' Folksong Symphony, the Dumler Te Deum, and excerpts from Rimsky-Korsakoff's Kitesch. Soloists include Stella Roman, Elva Kelsall, Frederick Jagel, Nicola Moscona, Nadine Conner, Jean Watson, Edward Molitore, Mack Harrell, Helen Traubel, Torsten Ralf, Selma Kaye, John Macdonald, and local High School Choruses will assist at the final event.

State Clubs' Convention

The Ohio Federation of Music Clubs, under the able presidency of Mrs. Freeman T. Eagleson, of Columbus, held its 27th Annual Convention at the Hotel Gibson, April 11 and 12. These dates were selected to coincide with the season's final pair of Symphony Concerts under the direction of Mr. Goossens, with Eleanor Steber, soprano, as soloist. It was first full-fledged Ohio convention since the beginning of World War II.

Enthusiasm has been stimulated by the proof of musical leadership during these war years. In the National Federation Biennial Auditions for Young Artists in 1943, Ohio produced the only $1,000 winner, Nan Merriman, mezzo, who had been entered by the Cincinnati College of Music. And, in 1945, Ohio produced the two winners, Eunice Podis, pianist, of Cleveland, and Paula Lenchner, soprano, also from the Cincinnati College of Music. Miss Podis was scheduled as a featured soloist for the convention's morning session on April 12.

The convention chairman, Mrs. John A. Hoffman, for many years a leader in both Ohio and National Federation activities, was assisted by prominent women from all over the state. Mrs. Eagleson and Mrs. Hoffman are proving the enormous value of organized cohesion among community nuclei of feminine energies.

Symphony Orchestra League to Meet

A national meeting of the American Symphony Orchestra League will be held in Cincinnati on June 28, 29 and 30, with Mrs. Carl Thompson of Charleston, W. Va., as chairman. This convention will be the second in the history of the League, and it symbolizes vast expansions in American music and opportunities for our musicians.

Mrs. H. M. Snow, who founded and is the present manager of the Kalamazoo Symphony Orchestra, is president of the League and will welcome guests at the Netherland Plaza Hotel during the registration.

Convention sessions are arranged to clarify problems of management, publicity and promotion, budgets, and the general approach to each orchestra's community interests.

R. E. DUNVILLE,
Manager, Radio Station WLW.

Delegates will attend the first general luncheon of Cincinnati's inaugural Radio-Television Summer Institute sponsored by radio station WLW and the Cincinnati College of Music, at which Mrs. Carl Thompson will explain the aims of the League to the Institute management, faculty and students.

The crucial problem of the League seems to be the overall question of management. To explain the responsibilities of such posts in a brief panel, there will be a managers' meeting for pertinent discussions, with one of the executives from the smaller orchestras as chairman.

Among speakers will be J. M. O'Kane, manager of the Cincinnati Symphony, and Oscar F. Hild, managing director of the Cincinnati Summer Opera Association, who is also president of the Cincinnati Musicians Association and a member of the International Executive Board of the AFM. The latter will explain in detail the advantages of the Union in raising of standards for smaller symphony orchestras. The work of women's committees will be discussed by Mrs. Norbert B. Enneking, executive secretary of the Cincinnati Symphony.

Scheduled events also list a forum on music education. The problem of contemporary music and its programming will be discussed by Felix R. Labunski, composer and member of the Faculty of the College of Music. Fred Smith, managing executive of the College, will present the viewpoint of music schools in relation to employment of advanced students in smaller symphony orchestras, and the necessity of a unified method of selecting applicants. The problem of symphonies and broadcasting will be discussed by R. E. Dunville, manager of Radio Station WLW, which in its 1945-46 Winter Series of Sunday Symphony Concerts featured guest conductors throughout the Middle West, including Eugene Goossens and Walter Heermann of Cincinnati; Fabien Sevitzky of Indianapolis; Izler Solomon of Columbus; Paul Katz of Dayton, O.; Antonio Modarelli of Wheeling, W. Va.; Raymond Schoewe of Huntington, W. Va.; Robert Whitney of Louisville, Ky.; Hans Schwieger of Fort Wayne, Ind.; Richard Oppenheim of Canton, O.; and Dr. George Dasch of Gary, Ind.

J. M. O'KANE,
Manager, Cincinnati Symphony.
(Reuben Lawson Photo.)

OSCAR F. HILD,
Managing Director, Cincinnati Summer Opera.

Birmingham Fetes Goossens And Cincinnati Symphony

BIRMINGHAM, ALA.—The Birmingham Music Club concluded its Artist Concert Series with a superb concert by the Cincinnati Symphony Orchestra under Eugene Goossens, with Alexander Brailowsky, soloist. An audience of over 5,000 braved inclement weather to hear it. The club has announced its Artist Concert Series for the 1946-47 season: Charles L. Wagner's production of Il Trovatore, with orchestra and chorus and Metropolitan Opera singers; James Melton, tenor; Alicia Markova and Anton Dolin with dance ensemble and symphony orchestra; Lily Pons; Pittsburgh Symphony Orchestra, Fritz Reiner conducting; Heifetz; Artur Rubinstein; and the New York Philharmonic Orchestra.

ALICE GRAHAM.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 15. Vladimir Elin, baritone, TH, E; Emerson Conzelman, tenor, TiH, E.
April 16. Ralph Kirkpatrick, harpsichordist, TH, E; ISCM, TiH, E.
April 17. Rachmael Weinstock, violinist, TH, E; Kay Michaels, pianist, TiH, E.
April 18. Philharmonic-Symphony Pension Fund concert, Rodzinski conducting, Oscar Levant, Todd Duncan and Anne Brown, soloists, in an all-Gershwin program, CH, E; Fritz Busch conducting charity concert, Organization of the Jews from Wuerttemberg, TiH, E.
April 20. Hazel Griggs, pianist, TH, A.
April 21. Novella McGhee, soprano, TH, A; Kenneth Spencer, baritone, TH, 5:30 p.m.; Lois Tucker, soprano, TH, E.
April 22. National Orchestral Association, CH, E; Marcello Conforto, violinist, TH, E; Genevieve Pitot, pianist, TiH, E.
April 23. Aubrey Pankey, baritone, TH, E; Barbara Stevenson, soprano, TiH, E.
April 24. Vladimir Horowitz, pianist, CH, E; Centre Symphony Orchestra, Angelo Consoli, conductor, and Music Education League winners, TH, E.
April 25. Anita Weinberg, pianist, TiH, E.
April 27. Symphonic Accordion Society of Paterson, CH, E; Lorraine Whalen, soprano, TH, A; New York Mandolin Symphony, TH, E; Radischev Dancers, TiH, E.
April 28. Edith Sewell, soprano, CH, 5:30 p.m.; Mary Kennedy, soprano, TH, E; Elaine Lebowitz, pianist.
April 29. Maria Jeritza, soprano, CH, E; Ana Maria Relano, soprano, TH, E.
April 30. Schola Cantorum, CH, E.

FOUNDED 1878

College of Music

ENDOWED INCORPORATED

ABSQUE LABORE NIHIL

of Cincinnati

Homage to the

CINCINNATI MUSIC FESTIVAL

(Music Hall, May 7 through May 11, 1946)

An institution famed in the cultural life of America and founded in 1873 by the same group of civic leaders who, in 1878, built Music Hall and founded the College of Music of Cincinnati.

Homage also to our distinguished alumnus

MARTIN G. DUMLER, Mus. D.

whose magnificent

TE DEUM

will receive its **world première** on the program of Saturday evening, May 11, May Festival Chorus, Cincinnati Symphony Orchestra, Eugene Goossens, conducting.

Dr. Dumler's compositions have received wide acclaim both in Europe and throughout America. Among the many honors awarded this famous American composer:—The Sachs prize in recognition of his orchestral work "Four Ballet Scenes" first performed by the Cincinnati Symphony Orchestra at its concerts March 10-11, 1944.

THE COLLEGE OF MUSIC OF CINCINNATI

1228 Central Parkway Cincinnati 10, Ohio

SILHOUETTES

By MARY CRAIG

Soprano from the Carpathians

STELLA ROMAN AS VIOLETTA

A person listening to the singing of Stella Roman has at times a sensation that in the notes are suggestions of far, clear distances, of high, sunlit mountains, of the iridescent shimmer of the little fresh-water pearls that are found in mountain streams. And it is not at all a surprise to discover that the soprano was born in the high Carpathian Mountains, and that her earliest songs were sent spinning out across the wide, blue vistas of the lower valleys.

"The paths around and about our little village were steep and rugged," Miss Roman said reminiscently. "One must either walk or ride horse-back to reach our home or any other part of the land. But we were never lonely. My brother and sister and I knew the whole countryside. In our mountain garden, we had flowers from June until November. I think I loved best the yellow roses and the lilacs of Spring. I still do."

The home atmosphere was one of pleasant ease. Miss Roman's father was a Colonel in the Army; her mother was a gifted pianist. Music and languages were part of kindergarten routine. "My father spoke nine languages," Miss Romans continued, "I learned seven."

Suddenly World War I recalled the father to his post at the Hofburg in Vienna and overnight the idyllic life changed. The gay peasant costumes and the freedom of the lofty hill country gave place to a home on the shores of the fabled Danube and the rigid etiquette of a capital dominated by the Imperial Court.

•

Fateful shadows were gathering around the gilded escutcheons and the wings of the Hapsburg eagle were drooping. Sensitive to environment and personages, small Stella acquired here a realization of the feeling of darkness and inevitable doom which she has since used so vividly in depicting the tragic heroines of the lyric drama.

But all was not dread and anticipated disaster. The two little girls were sent to a Court School where Hapsburg princesses were also trained. This and life in a cosmopolitan city gave to Roman a knowledge of the extremes of manner and style which has proved of tremendous value in the characterization of a Mozartian Countess or the light-hearted midinette of a great metropolis. The end of the war brought a temporary return to her beloved mountains, and then serious school work was begun in Bucharest.

At the famous School of Design, Miss Roman studied the various arts allied to color and form. She became interested in painting. But the beautiful voice had developed to an extent that soon drew the girl from her quiet, studious existence. A cousin, Lucia Cosma, a great singer of another day and also a lady-in-waiting to the poetic Carmen Sylva, introduced Stella Roman to Queen Marie, who urged vocal instruction for a musical career.

She was enrolled in the Academie under the designation "mezzo" until one day in class-lesson her ringing high C's dismayed her fellow pupils and startled the teacher, who exclaimed, "We must be crazy! No mezzo can afford those top notes!"

•

After this the scene changed again—to Italy and training as a soprano prima donna. Miss Roman admits that conditions there were sometimes trying.

"Singing was spontaneous for me, and to wait and wait for the right time was most difficult." Italian impresarios required a debutante to have a repertoire of at least 12 roles before audition. Miss Roman's teacher, Giuseppina Baldasare Tedeschi, insisted on 24. "I loved the voice work," Miss Roman said, "Claudia Muzio was my ideal, and all that I needed to spur me on was to be told that maybe I might get to sound as she did." Finally the debut arrived. It was Andrea Chenier at the Teatro del Corso in Bologna, and the young prima donna was on edge with nervous anxiety. But after the aria "La mama morta," the hearers went out and proclaimed that a new star had risen.

One of the diva's most prized possessions is a great jeweled star (symbol of stardom and her name Stella) a gift commemorating a triumphant performance.

Auditions with Serafin brought a contract for the Royal Opera, in Rome. Then came America, North and South, including appearances in leading roles, engagements with major orchestras and a formidable list of continental festivals and concerts.

•

Stella Roman has an adaptable as well as a rarely lovely voice. She attributes her versatility to the "old-school training" which prepared a singer for all types of song and flexible interpretation. Like the sopranos of the lamented Golden Age, she can sing Wagner or Puccini, with side-flights into Bellini and Pergolesi. She thinks Bach is "magnificent" and likes Gluck quite as well as Stravinsky.

But she is incurably romantic. Her favorite heroines are the fragile ones such as Mimi and the Lady of the Camellias (Traviata) and Elisabeth, who fade softly out of life to the sound of gentle weeping and sweet music. Strangely enough, she has been extremely successful in portraying the ones who die most violently with piercing shrieks soaring to the top-galleries and all the accompaniments of brutality and raw desperation! One remembers particularly her achievements in Ballo in Maschera, Tosca, Norma, and as Desdemona! However, recent lyrical singing in the part of Mimi and similar assignments have brought her new acclaim. It may be that she will exchange the dagger for the dove!

The list of premieres sung by this artist is too lengthy to be included here. But one might mention a memorable story that concerns Richard Strauss. When asked why he picked Miss Roman for the lead in the first Italian performance of Die Frau ohne Schatten, the master replied, "Because the soprano makes her entrance on a high D, and that means Roman."

•

Miss Roman's flair for color and design and her specialized study in this field have been of service in her operatic career. She sketches and plans many of her appropriate costumes. In Butterfly, for example, she studied the lore of the country and took great pains to be sure about the shade and shape of the garments, ornaments and stage "props."

This additional talent is apparent in her New York home where all is unusual and charming while remaining truly home-like. Of the many bibelots from many lands a most fascinating collection is that of the innumerable little bottles carved from semi-precious stones. The story behind these collector's items dates from Roman's first Aida, which was sung in Cairo, as was the long-ago Verdi premiere commemorating the opening of the Suez Canal. "After singing, I went out to watch the sunrise on the Sahara and again to see the sunset reflections on the Nile," Roman recalled. "I took a little water from the river for remembrance. Now I have bottles from all countries with water from all the famous rivers and seas."

There are containers exquisitely carved in lettuce-jade, carnelian, amethyst, crystal, lapislazuli and others in rose-quartz or *millefleurs* with miniature figures of playing children or the lesser gods of the Far East. But the tiniest, prettiest bottle holds behind its minute jade stopper water from the mountain stream that runs past a garden in the Carpathian hills.

Importance of "Background" Study in Preparing Roles

An interesting newcomer in the singing world is soprano Elvira Del Monte, who made her debut with the Boston Grand Opera Company during the current season. Miss Del Monte is photogenic and vivacious; she has a lyric voice with an emotional color which takes her into the operatic category and makes her a perfect type for the romantic heroines.

Her first stage appearance was made in her favorite role, Madama Butterfly, and this marked the consummation of a life-long dream. Miss Del Monte says that from earliest childhood she was so intrigued with the music and character of the hapless little geisha that she studied the clothes, the habits, the manners and customs appropriate to such a person. She made a special study of the environment and the people and situations that might direct or affect the life and death of Butterfly.

But of course, after a success in the ideal part, the soprano had to move on to other roles, her next being Santuzza. "So now," she said, "I suppose I shall have to go Sicilian!"

The habit of serious study is deeply imbued in the nature of this singer. She is an excellent pianist and has given

recitals of Chopin and Beethoven music. She now holds a position as organist and choir director in a New Jersey church, with classes in harmony and counterpoint on the side. In her spare time—though how she manages to have any no one can say—she stages and directs school plays for her district. But all the time she is planning and studying to gain and hold the laurels of a real prima donna. And she has discovered that a broad outlook and fine musicianship is no handicap.

A coming engagement is with the Manhattan Opera Company in Utica, April 8. Butterfly? No, Santuzza!

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA
Studio: 36 W. 73rd St., N. Y. 23 EN 2-4968

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 Member of NYSTA

PIA IGY
BRILLIANT EUROPEAN SOPRANO
BOSTON GRAND OPERA COMPANY
OPERA — CONCERT — RADIO
51 West 81st St., New York 24, N. Y.

GRACE **LA MAR**
VOCAL TEACHER and COACH
Member NYSTA
1425 Broadway, N. Y. C. PE. 6-2634

FRANK BIBB
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio: 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2094 VO. 5-3800

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

ELDON **ROI** DEAN **VERHINES**
VOICE **STUDIOS** PIANO
908 Walnut, Philadelphia, Pa. Walnut 6487

LEON CARSON
TEACHER OF SINGING
Member NYSTA. Member Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1886

GRACE LESLIE
TEACHER OF SINGING
Music Dept. Connecticut College, New London, Conn
Member NYSTA Member NATS
344 West 72nd St., New York 23 EN. 2-8622

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23 TR. 7-0466

APOLLO BOYS' CHOIR
COLEMAN COOPER, Director
Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
113 West 57th St., N. Y. C Circle 7-4788

KNOCH
Operatic Coach of HELEN TRAUBEL since 1939
TR. 4-6117 8 West 86, New York 24

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 86th St., N. Y. City 28 ATwater 9-5308

BOSTON Welcomes Novelties

By JULES WOLFFERS

BOSTON.—Leonard Bernstein returned to his home haunts to disprove the old saying about prophets when he conducted the Boston Symphony Orchestra in a manner calculated to sweep all before him. The 20th pair of subscription concerts included the splendid Hindemith Konzertmusik for String and Brass Instruments; the Copland Quiet City; the same composer's Danzon Cubano (new to Boston); and the Schumann Symphony No. 2.

The contemporary music came off very well indeed. The power and energy of the Hindemith were admirably set forth, and the beautiful and nostalgic Quiet City received excellent treatment with trumpet Roger Voisin and English horn Louis Speyer nicely backed up by the strings for a performance that did credit to all forces. The new Cuban Dance is a clever and entertaining piece of genre writing which Bernstein did to a turn. But it was the Schumann that impressed the hearers most. In this stern test for any conductor, Bernstein proved his right to be among the elect. The performance was marked by an enthusiastic verve which made the work take on new light and meaning. The audience, including Serge Koussevitzky come to hear his protege, was enthusiastic.

Gretchaninoff Premiere

For the 21st program, Dr. Koussevitzky led his orchestra through the first performance of Gretchaninoff's Elegy, Op. 175; Berezowsky's Symphony No. 3; the first performance in Boston of Henry Cowell's Hymn and Fuguing Tune; and the Brahms Violin Concerto, with Efrem Zimbalist the soloist. Gretchaninoff's elegaic piece is in the style and tradition which have given the Russian composer a sure and respectable place in the creative hierarchy. As for the Berezowsky, the first movement is exceptionally interesting, but the rhythmic experimentation of the scherzo-like second movement is not altogether a success in actual performance. Cowell's piece is sturdy, forthright music, written with understanding and lack of ostentation. The audience liked it very much.

Zimbalist's suave and musicianly playing received the finest accompaniment we have ever heard from Koussevitzky. As a result the work glowed with all the contrasting light and color inherent in the masterly score. This was a memorable performance.

Varied Recitals

Among the recitalists, Gladys Swarthout closed the 18th season of Boston Morning Musicales, the first-class series which benefit the Boston School of Occupational Therapy. With Stewart Wille at the piano, the mezzo-soprano did some notable work in her varied list.

Aaron Richmond presented Arrau and Szigeti in a program of Beethoven Sonatas at Symphony Hall before a large and cordial audience.

At Jordan Hall, Alexander Borovsky played Bach, Beethoven, Prokofieff, Medtner and Chopin with discriminating good taste.

The local pianist, Katharine Baxter, played a Jordan Hall program which, in the main, was decidedly creditable.

Under the Canterbury management, Fritz Jahoda gave a piano program, also at Jordan Hall, notable for some energetic, incisive playing in a list which included the Alban Berg Sonata, Opus 1.

Off the Beaten Track

Other events included a good performance by the New England Conservatory Orchestra in a program which featured the Mozart Horn Concerto in E flat with Willem Valkenier the soloist and Malcolm H. Holmes conducting. An excellent program for solo piano, piano duet and two pianos at the Museum of Fine Arts, brought together two composer-pianists, Lukas Foss and Harold Shapero in music by the two performers together with Stravinsky, Prokofieff and Copland. Outstanding were both music and performance of the new Stravinsky two-piano Sonata. Mr. Shapero's contribution, a four-hand sonata, is unique and shows considerable power. A Fantasy-Rondo by Foss was included in that pianist's admirable solo performances. Robert Shilton, New York baritone with a large Boston following returned here for a successful solo program with Herta Shilton at the piano.

The young American composer-pianist-conductor, William Hacker, made his Boston debut at Jordan Hall to reveal a fluent technique and a powerful manner at the keyboard. The pianist's own soliloquy was interesting for its use of chord block polyphonic style. The audience was cordial throughout the evening.

MILDRED LAWTON,
lyric-coloratura soprano of Boston and Providence, the youngest recipient ever to win the Massachusetts and New England District Award of the Young Artist Contest of National Federation of Music Clubs (1945). She will give a Jordan Hall recital in Boston on May 12. (Photo by Loring Studios.)

Among the events which received brief mention in the last issue, Alan Hohvaness was responsible for an absorbing evening at Symphony Hall when his own works, including some of his latest, were played by an orchestra with the assistance of Maro Ajemian, pianist, Anahid Ajamian, violinist, Phillip Kaplan, flutist, and Roger Voisin, trumpet. Mr. Hohvaness disclosed himself as an excellent conductor besides being a talented and original composer. Most of the evening was given over to music inspired by Armenian subjects although all thematic material was original. The capacity audience enjoyed all the music and soloists immensely. Mr. Hohvaness deserves serious consideration among American composers.

Cecile LeVeille, young pianist-composer gives evidence of considerable lyrical feeling which may grow into worthwhile dimensions. Her Jordan Hall program included several of her own works.

Aaron Richmond presented Bernhard Weiser at Jordan Hall in a well-constructed, and finely played program. No stranger to Boston, the recitalist was in the best form he has displayed here thus far.

The American violinist Louis Kaufman can always be depended upon to proffer a stimulating and different program. With the pianistic assistance of Paul Meyer, he gave a Jordan Hall audience a very enjoyable evening.

•

Russian Opera Quartet Heard at Hunter

Stefan Kozakevich, baritone, was heard as soloist and commentator with a group, which also includes Nadine Ray, soprano; Zinaida Alvers, contralto; Ilya Tamarin, tenor; and Anton Rudnitsky, pianist and musical director, in a concert at Hunter College, New York, on the afternoon of March 31. The program comprised a wide range of excerpts from Russian operas, including works by Glinka, Tchaikovsky, Rimsky-Korsakoff, and Dargomyzhsky, and ending with some interesting numbers taken from contemporary operas by Chychko and others. The voices of the artists were of real operatic calibre, and they were encored for their solos in almost every case. Mr. Kozakevich gave interesting summaries of the stories of the works, and the program ended with the ringing performance of modern songs of the Partisans. The program was given under the auspices of the IWO, and for the benefit of war sufferers in Russia.

R. M. K.

HENRY L. SCOTT LANDS $50,000 CONCERT CONTRACT

Henry L. Scott, America's First Concert Humorist and Hilarious Virtuoso of the Piano, has added a new superlative to the long list of superlatives in his brilliant concert career. He has just signed what are believed to be the greatest concert contracts ever given a new star. His divisional managements have guaranteed him a minimum of $50,000 in concerts alone for the 1946-47 season. It is estimated that concert impresarios will net more than $100,000 on Henry L. Scott's concerts this coming season. Besides this, three motion picture companies are jockeying for first opportunity to present him in pictures.

His Carnegie Hall triumph and *Collier's* story about him, doubled his box-office.

Watch for an exciting picture story soon to appear in *Life*.

Turn to ✔ mark, page 26.

St. Louis Municipal Opera to Give 12-Week Season

ST. LOUIS.—The Municipal Opera season will open June 6 with a production of Romberg's The Desert Song. The twelve-week season will include Mary; The Merry Widow; East Wind; The Prince of Pilsen; Robin Hood; The Wizard of Oz, and The Great Waltz. Three other attractions are still to be announced.

O. C.

Philadelphia Orchestra to Make Transcontinental Tour

On May 7, the Philadelphia Orchestra with its full complement of musicians, under the direction of Eugene Ormandy, will leave for a coast-to-coast tour. Concerts in 28 cities have been scheduled for the tour, which is under the auspices of the Columbia Recording Corp.

EASTMAN SCHOOL *of* MUSIC
of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* **Raymond Wilson, *Assistant Director***

Undergraduate and Graduate Departments

SUMMER SESSION, June 24—August 2, 1946
FALL SESSION, September 17, 1946—June 7, 1947

For further information address:

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

LONDON Hears Players From Holland

By HUGH LIVERSIDGE

London

The plans of the Royal Opera House, Covent Garden, which recently opened with a ballet series by the Sadler's Wells ensemble, are still somewhat nebulous as regards the future.

The Musical Courier published an extended statement in the March 1 issue, which set forth the projects envisaged by Boosey & Hawkes, who hold the lease and have underwritten the expenses of running the opera house, but who license the theatre to the Covent Garden Opera Trust. The latter will be responsible for the resident companies and for invitations to foreign ensembles. If Boosey & Hawkes as leaseholders make any profits, they will hand them to the trust, and the latter will be aided financially by the Arts Council of Great Britain and from private sources.

There are plans for the visits of the Stockholm and Paris Operas, and it is the ultimate aim to form a resident company of English singers, although those of other nations will not be excluded. It is also agreed that Covent Garden will set up a first-class school of opera in English.

The Governors of Sadler's Wells have agreed to pass its Ballet Company on to the Covent Garden Opera Trust for four years. In the meantime the Ballet School remains under the guidance of the former board. Ninette de Valois directs the ballet company at Covent Garden, the new one at Sadler's Wells and the Ballet School. The booking for the ballet up to the present has been remarkable—every seat being quickly sold in advance.

Concertgebouw's Visit

Last December, the Netherlands Government invited the Concert Director of the London Philharmonic Orchestra to fly to Holland to discuss exchange visits of the Concertgebouw Orchestra of Amsterdam and the LPO. This was a sequel to the successful exchange in November between the LPO and Orchestra de la Société des Concerts du Conservatoire de Paris.

It soon became clear, however, that simultaneous visits would be impossible. While the Netherlands Government was prepared to subsidize their orchestra against financial loss, the LPO could expect no such concession from its own side. In spite of an offer of private hospitality to members of the LPO, the expenses involved in even a three-day tour of Holland were found to be so great that the directors were forced to abandon their part of the plan.

However, the LPO very generously decided to take complete charge of the Concertgebouw's tour in England. They relinquished their own bookings in favor of the Dutchmen, made advance arrangements for the concerts from their office, found hotel accommodation in London for the orchestra of a hundred musicians, printed posters, handbills, programs—acted, in fact, as honorary agents, putting at the visitors' disposal their experience of concert touring.

The tour was as follows: March 10, Stoll Theatre, London, 3 P.M.; 11, BBC Home Service and Overseas' Broadcast, 6:30; 12, De Montfort Hall, Leicester, 6:45; 13, Assembly Hall, Walthamstow, 7:00; and 14, Royal Albert Hall, London, 7:00. Programs stressed English and Dutch music, notably a Funeral March by van Gilse dedicated to the Men of Arnhem.

Eduard van Beinum, conductor of the Concertgebouw Orchestra, made his London debut rather unexpectedly in January, when his arrival in England to continue discussions coincided with the news that the conductor engaged by the LPO for their concert at the Stoll had fallen ill.

His second visit confirmed the good previous impression of his being a thorough musician and a polished but not dynamic conductor.

The general qualities of the orchestra impressed very favorably, and candor compels me to add that their playing was generally above that of our own leading orchestras. It has made many realize that those few, who like myself, have continuously stated that our orchestral playing has many shortcomings, were not just being either superior or cantankerous but merely stating the precise and exact truth. Many, not only of our audiences, but of our concert-givers, have heard little international music and their standards and outlook are parochial.

Mildred Dilling Has Extensive Tour

Mildred Dilling's season has taken the harpist to the four corners of the United States, playing recitals, including many for Community Concert Associations. Among cities on her itinerary this fall, winter and spring are Portland, Ore.; Nashville, Tenn.; Clearwater, Fla.; Rutherford, N. J.; New York; Valparaiso, Ind.; Decatur, Ill.; Chicago (a recital with her sister, Charlene Dilling Brewer, violinist); Grand Island, Neb.; Ogden, Utah; in California, Eureka (re-engagement), Lodi and Laguna Beach; Bremerton, Port Townsend and Longview, Wash.; Cody, Mont.; Rawlins, Wyo.; Washington, Ind.; Dallas and Weatherford, Tex.; Titusville, Pa.; Caribou and Presque Isle, Me.; Rochester, N. H.; Windsor, St. Albans and St. Johnsbury, Vt.; Riviere du Loup, Quebec; Willimantic, Conn.; Cambridge, Md.; and Chambersburg, Pa. (Penn Hall, 14th return engagement). On March 31 Miss Dilling gave a joint recital with Rose Bampton in the Grand Ballroom of the Hotel Plaza. In all the solo recitals, Miss Dilling supplemented her playing with a short lecture on the harp.

In addition, she gave concerts with her Harp Ensemble, including appearances in Westfield and Maplewood, N. J., and at the University Club in New York.

MONTREAL

MONTREAL.—During recent weeks, the Montreal public has enjoyed musical ventures of an unusually varied nature: ranging from a concert of Gregorian chant to an evening of harmonica by Adler, and the recognized gamut of opera, symphonic and solo instrumental performances.

The Ladies' Morning Musical Club played host to the Choir of the Grand Seminary under the direction of Father Clément Morin. Montreal is divided into some 150 parishes, each of which is proud of its choral society and of its fidelity to the Motu Proprio of Pius. From a purely musical point of view, the recital was a complete success.

Les Concerts Symphoniques presented a Gala Evening to raise funds for this orchestra. The evening, under the name of Great Scenes of the Opera, brought four operatic artists to the stage of the His Majesty's in costumed excerpts from Manon, Carmen, Traviata, Samson et Dalila, Martha and The Merry Wives of Windsor. The performers, Jarmila Novotna, Hertha Glaz, Raoul Jobin and Martial Singher, all of the Metropolitan Opera, gave a very good account of themselves.

Other recitals included an organ concert by George Lyndsay for the Casavant Club, and a violin recital of outstanding quality by Zino Francescatti for the Ladies' Morning Musical Club, which also the following week presented interesting young Canadian lyric soprano Irene Moquin.

Favorites in Recitals

In one of the regular concerts by Les Concerts Symphoniques, Gregor Piatigorsky scored a personal triumph as guest artist for his inspired performance of the Concerto for Cello and Orchestra by Dukelsky, played for the first time in Montreal.

Two more recitals attracted a wide variety of comments, one by Ezio Pinza and one by Montreal's own Pierrette Alarie. Pinza sang at the His Majesty's under the auspices of La Société Classique. Miss Alarie, making her first local appearance since her debut at the Metropolitan, was enthusiastically received by the Plateau Hall audience in a recital that covered the range of songs usually presented by coloraturas.

S. Hurok's Ballet Theatre, with Anton Dolin and Alicia Markova, presented a week of ballet at His Majesty's.

Beethoven's Missa Solemnis was given in the Church of Saint Andrew and Saint Paul, with solo parts sung by four Canadian vocalists, Jean Pengelly, Eileen Law, Pierre Vidor and David Rochette, and conducted by the English-born Bernard Naylor. The usual choirs and orchestra appeared in their respective roles and did their level best, but in spite of his musicianship and artistic intelligence, Mr. Naylor's reading proved a rather Haydn-ized version of the titanic score.

PIERRE BERTRAND.

ERNICE LAWRENCE
as the Duke in Rigoletto. The tenor has completed 12 weeks with the San Carlo Opera on the West Coast, in Canada and the Middle West, singing in Traviata, Rigoletto, Carmen and Cavalleria Rusticana.

Toronto Holds Third Kiwanis Music Fete

TORONTO, ONT.—More than 12,000 young musicians from 105 cities and towns throughout Ontario, took part in the third annual Music Festival sponsored by Kiwanis Clubs of Greater Ontario, the latter part of February. Free-tuition scholarships, donated by organizations, business and industrial firms, and individuals, cash awards, trophies and certificates of merit were given to outstanding musicians in all fields. Adjudicators for the contest were: Sidney Harrison, Guildhall School of Music, London, England; Arnold Goldsborough, Royal Academy of Music, London; Alfred Spouse, Director of School of Music, Rochester, N. Y.; Charles O'Neill, State Teachers College, Potsdam, N. Y.; Cyril Hampshire, Director of School of Music, Hamilton, Ont. W. B. Bothwell of Stratford was director of competitions, and William A. Bothwell, chairman of Kiwanis Music Festival Association. Patrons included the Honorable George Drew, Premier of Ontario; Mayor Robert H Saunders, Dr. Sidney Earle Smith, President of University of Toronto, and Sir Ernest MacMillan, Dean of the Faculty of Music.

MILDRED DILLING, harpist, does a little impromptu practise in her garden at Woodstock, N. Y.

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W 1

LONDON PHILHARMONIC ORCHESTRA, Ltd.
53 Welbeck Street, London W. 1, England

FISTOULARI
CONDUCTOR
Ibbs & Tillett, 124 Wigmore St., London W.1

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abby Road, London N.W.8. England

KENDALL TAYLOR
PIANIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

ALBERT MORINI
119 West 57th St., New York 19
Includes under his management

ANNE BROWN
Soprano

TITO SCHIPA
Tenor

SUZANNE STEN
Mezzo-Soprano

Shura Cherkassky
Pianist

Werner Gebauer
Violinist

The Yaysnoff Sisters
Russian Duo Piano Team

I See That

The New Orleans Opera House Association on March 10 ended a season of 20 performances, all conducted by Walter Herbert, general director. The list included two novelties, Menotti's The Old Maid and the Thief and Mozart's The Abduction from the Seraglio.

Yella Pessl, harpsichordist, played the Scarlatti-Tommasini Suite under Toscanini on the NBC Symphony broadcast of March 24.

Recent engagements of Josef Wagner, pianist-composer, include Montreal (Canadian Broadcasting Corporation), Winnipeg (Women's Musical Club), St. Paul (St. Catherine's College) and Glens Falls, N. Y. On May 3 and 4 he appears at the Bach Festival in St. Louis.

Bernard Rogers, composer of the new opera The Warrior, which won the Alice M. Ditson Fund contest, is a member of faculty of the Eastman School of Music.

Oscar Delvigne, Belgian pianist, after a recital in New York, goes to Europe this spring for engagements in London, Lisbon, Paris, Brussels and elsewhere. He returns to this country in the fall and has scheduled four New York recitals.

Toska Tolces will give A Survey of the Literature of the Keyboard from Bach to Debussy in the Adult Education division of Hunter College this spring. She is also giving Beethoven, Schubert, Mendelssohn and Schumann Interpretative Lecture-recitals.

Devora Nadworney, contralto, sang The Star-Spangled Banner at a luncheon of the McCosker-Hershfield Cardiac Foundation on March 27 in the Starlight Roof of the Waldorf-Astoria.

As of May 1, Ricardo Odnoposoff, violinist, will come under the management of Haensel & Jones, division of Columbia Concerts, Inc.

Eric Rosenblith, violinist, released from military service, gave a sonata recital with Boris Roubakine, pianist, at Brooklyn Museum on March 21, broadcast over WNYC. On April 15 he is guest soloist with orchestra over WQXR.

The Leschetizky Association of America held a meeting on March 31 at the home of Mrs. Charles Mayer. A discussion was held, Modernism?-Classicalism? with illustration from the Bach period and the moderns Schuman, Sessions and Copland.

Maryla Jonas, Polish pianist, left for a tour of Mexico and the West Indies following her Carnegie Hall recital on March 30.

The New York Federation of Music Clubs, Inc., extends a welcome to all music lovers to attend the Biennial Convention on May 9 and 10 during National Music Week in Albany, N. Y., with headquarters at the De Witt Clinton Hotel.

The Mascagni Opera Guild presented Lucia di Lammermoor with R. Tolman on April 7. On April 28 (matinee) they will give Cavalleria Rusticana and Pagliacci and (evening) La Traviata. These performances are at the Community Center.

H. Walter Hatchek, pianist, accompanied Lucielle Browning, mezzo-soprano, and Hugh Thompson, baritone, in their respective concerts during March.

Maria Jeritza, soprano, and John Brooks McCormack, tenor, sang solos and duets for the wounded veterans in the Naval Hospital at St. Albans, L. I., on March 21.

Daniel S. Tuthill, Vice-President of NCAC, has announced that Selma Warlick joined the organization Apr. 1, as assistant director of the Lecture and Special Attractions Department. Miss Warlick was director of promotion and publicity for New York's Town Hall and America's Town Meeting of the Air for the last three and a half years.

Antonia Brico will sail for Europe on July 27 to accept an invitation to conduct the Helsinki City Symphony in September.

John Carter, Metropolitan Opera tenor, has resumed his musical career after four years' service with the Navy.

John Kirkpatrick, American pianist, has been appointed to the musical staff at Cornell University.

Todd Duncan will premiere Lukas Foss' new cantata for baritone and orchestra, Song of Anguish.

New piano works are being composed by Aaron Copland and Roy Harris for Claudio Arrau's October concert in New York.

Eugene Ormandy has accepted an invitation to conduct a guest engagement with the Palestine Symphony Orchestra, extended to him by Bronislaw Huberman, its founder. He will combine this appearance with a projected European tour, negotiations for which are under way.

Webster Aitken, pianist, was the guest artist at the inaugural concert of the local branch of the International Society for Contemporary Music in Pittsburgh, on April 6, under the auspices of Carnegie Institute.

James Melton appeared with the Metropolitan Opera Association in Boston, April 8, as Tamino in The Magic Flute, and on April 13 as Pinkerton in Madame Butterfly. On April 16 the tenor gives a concert in Pittsburgh.

Rose Goldblatt, Canadian pianist, will appear in recitals during April at the New Haven State College, New Haven, Conn., an all American program, and at Drew University at Madison, N. J., in a program of Mozart, Brahms and Chopin.

Leona Flood, violinist, is on a concert tour of Georgia, North and South Carolina and Tennessee.

Robert Shilton has returned from the first part of his current concert tour. One appearance for the baritone was in Quincy, Mass., on March 18, which brought a return engagement early in May. After this he will sing in several other centers in that state.

The Pittsburgh Chapter of the International Society for Contemporary Music in association with the music department of Carnegie Institute of Technology gave the first in a series of programs of contemporary music in the Exhibition Hall of the Institute on April 6. Works by Aaron Copland, Igor Stravinsky, Paul Hindemith, Jerzy Fitelberg and Virgil Thomson were heard.

Thomas Richner, pianist, was guest soloist with the Queens Symphonic Society under Robert Stanley at the Flushing High School on April 11. The concert was for the benefit of the Child Service League of Queens Borough.

Eleanor Steber sang with the Cincinnati Symphony on April 12 and 13 and will appear with the Chicago Symphony on April 18 and 19, in addition to her Metropolitan Opera tour commitments.

Boston Grand Opera Company To Visit 35 Cities

The Boston Grand Opera Company, Stanford Erwin, managing director, is scheduled to visit 35 cities during the 1946-47 season, listing 3 to 5 performances for each center. The repertoire consists of Aida, Il Trovatore, Rigoletto, La Traviata, Barber of Seville, Carmen, Madame Butterfly, La Boheme, Tosca, Girl of the Golden West, Cavalleria Rusticana, Pagliacci, Faust, Thais, Otello, Tannhäuser, Tristan and Isolde, Die Walküre, Lohengrin, Manon Lescaut.

Artists are now being engaged. The roster will include, in addition to the American singers already presented or announced for coming debut, a number of European singers who are returning to this country after an absence of several years.

Win Guggenheim Awards

The Guggenheim Foundation has awarded music fellowships to the following:

John Lessard, St. James, N. Y.; John Verrall, assistant professor of music, Mount Holyoke College, North Hadley, Mass.; William Bergsma, Redwood City, Cal.; Harold Shapero, Newton Center, Mass.; Alexei Haieff, New York; Henry Brant, New York; Gian-Carlo Menotti, Mt. Kisco, N. Y.; Louise Talma, assistant professor of music, Hunter College, New York; Dr. Emanuel Winternitz, Metropolitan Museum of Art, New York, and Dr. Edward Lowinsky, assistant professor of music, Black Mountain College, N. C.

New Board Members for Opera Guild of Miami

Four new members and sponsors have recently been added to the board of the Opera Guild of Miami. They are Mr. and Mrs. Wm. H. Kindy of St. Paul and Miami Beach; Wm. Burruss of Grand Rapids, Mich., and Miami; Kenneth S. Keyes of Miami and Dr. Augustin Batista of Havana, Cuba. Mrs. Kindy was one of the organizers of the St. Paul Opera Guild.

IDA FRANCA
Operatic Soprano—Composer
OPERA, CONCERT, RADIO, TELEVISION
TEACHER of Singers, Speakers, and Vocal Teachers
Member of NYSTA; NATS; NAO
PLASTIC RECORDS AVAILABLE
904 Carnegie Hall, New York 19, N. Y. Cl. 6-5490
Personal Representative: Irene Russo, Carnegie Hall, New York—TA 9-1979

KORST
VOICE TRAINING AND COACHING
Opera, Lieder and Balancing of Radio Voices.
Present and former pupils: Alpar, Baümer, Eggerth, Harvey, Janssen, Lubow, Mangurian, Miller, Nyland, Snow, Stewart.
50 West 67th St., N. Y. C. TRafalgar 4-3754

HANS **GAERTNER**
TEACHER OF WELL-KNOWN SINGERS
COACH FOR OPERA—CONCERT—RADIO
EXPERT MUSICIANSHIP
67 Riverside Drive, N. Y. C. 24 EN 2-8636

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3051

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Trigglani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

HERBERT JANSSEN
Leading Baritone, Metropolitan Opera Association
IS AVAILABLE AS TEACHER FOR A LIMITED NUMBER OF TALENTED PUPILS
Hotel Ansonia, 73rd St. & B'way New York 23, N. Y.
SUsquehanna 7-3300

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Winner of 1945 Metropolitan Auditions of the Air and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

HELEN **CHASE** VOICE
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192
Teacher of DISTINGUISHED ARTISTS

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book "TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JAMES **MORRISON**
BASS-BARITONE
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio 403, Carnegie Hall, New York 19, N. Y. Cl. 6-9891

JUILLIARD SCHOOL OF MUSIC
WILLIAM SCHUMAN, President
Training for professional musicians in all fields
Catalog on request
120 Claremont Avenue Room 439 New York 27, N. Y.

ANNE ROSELLE
LEADING AMERICAN SOPRANO
of the world's most famous opera houses, Vienna, Budapest, Dresden, Milan, La Scala, London, Covent Garden, Paris Grand Opera.
FORMERLY METROPOLITAN OPERA, N. Y.
Miss Roselle is now giving vocal lessons for beginners and advanced students in her studio, 42 Riverside Drive, New York. Appointment for audition may be arranged by calling TRAFALGAR 7-7152.

CHICAGO: Plans for Next Season

By ELSA BOROWSKI

CHICAGO.—Now that the vigorous current music season is on the wane, announcements are being made by various organizations and managers of subscription series and courses, which foretell the next. Chief and foremost was the statement made by the Chicago Symphony Orchestra at a luncheon-meeting which launched a campaign for Sustaining Members, who help support the Orchestra by contributions, from $10 to $1,000. Edward L. Ryerson, president of the Association, announced that Désiré Defauw will continue as musical director and conductor of the orchestra, with guest conductors Bruno Walter, George Szell, Fritz Busch and Charles Muench accounting for six weeks of the season. The post of "conductor" which was created in 1943 and held since that time by Hans Lange, will be discontinued at the end of the current season, when Mr. Lange will sever his connection with the orchestra with which he has been associated since 1936. The preliminary list of soloists includes Jascha Heifetz, Mischa Elman, Myra Hess, Robert Casadesus, Rudolf Serkin, Jacques Thibaud, William Kapell, Muriel Kerr, Erica Morini, Rudolf Firkusny, Leon Fleisher, and Witold Malcuzynski. A tour is planned for mid-season, when the Orchestra will revisit the cities where it was heard this season and a number of additional ones.

The Zelzer Concert Series of eight subscription concerts will begin Nov. 2, at Orchestra Hall, with the Jooss Ballet which has not appeared in Chicago since 1940. Other attractions listed are the Philadelphia Orchestra, with Eugene Ormandy conducting (Nov. 9); Lily Pons, who has not been heard here for several seasons (Nov. 16); Egon Petri, pianist (Dec. 1); The Original Don Cossack Chorus and Dancers (Dec. 7); Paul Draper and Larry Adler (Feb. 1); Zino Francescatti, violinist (March 23) and Jussi Bjorling, Swedish tenor (March 29). Harry Zelzer also has on his schedule for next season some 14 other musical events with a number of bookings still pending. These will be on a single admission basis.

EDWARD MOLITORE,
well-known tenor, has been engaged to sing two performances at the Cincinnati May Music Festival. He will appear as soloist in the Mass of Life, by Delius, and the Legend of Kitesh, by Rimsky-Korsakoff, under the direction of Eugene Goossens.

The Adult Education Council of Chicago announces the 11th season of the Musical Arts Piano Series. Maryla Jonas will appear Nov. 5; Guiomar Novaes, Dec. 3; Ethel Bartlett and Rae Robertson, Jan. 7; the Audition Winner of the contest sponsored by the Society of American Musicians and the Adult Education Council which is held annually to choose the outstanding young pianist of the Mid-West area, Feb. 4; Claudio Arrau, March 4; and Rudolf Firkusny, March 18. This series also is presented at Orchestra Hall.

Serkin Soloist with Symphony

One of the outstanding concerts of the Chicago Symphony Orchestra season was the one devoted solely to the music of Brahms, which Désiré Defauw conducted March 21. The program comprised Allegro from the Serenade in D major, Symphony No. 4 and the B flat major piano concerto, with Rudolf Serkin as soloist. Not frequently since its heyday in the 1920s has the orchestra sounded as rich and mellow in tone as it did on this occasion, to which was added the clarifying of instrumentation that is one of Defauw's special contributions to the organization. The reading of the Symphony was superb in its architectural proportions and the music spoke with that warmth of utterance which inevitably evoked an ovation from an audience. Serkin was equally inspiring in Brahms' Second Concerto, displaying again his deeply cultured musicianship, nobility of style and fine pianistic gifts. The evening's second ovation was justly earned at the termination of the work.

Another performance by Serkin and another composer triumphed at the following Tuesday concert when he performed Mendelssohn's G minor Concerto with flashing brilliance that succeeded, nevertheless, in not overstepping the true Mendelssohnian frame. The concert also included Beethoven's First Symphony, satisfyingly classic in style and with adroit orchestral balance and skillfully manipulated nuances for good measure, and a highly dramatized exposition of Tchaikovsky's Fifth Symphony.

French music made up the program of the concerts March 28-29, with Dudley Powers, first violoncellist of the orchestra, as soloist in Lalo's Concerto. Bizet's Symphony was conducted by Defauw with stimulating zest and enthusiasm that were eminently suited to this youthful and charming work. César Franck's Symphony, curiously enough, is not one of the conductor's most convincing efforts as his approach is entirely subjective, which permits of too many spasmodic liberties of tempo and, in the finale, a feverish pace that militates against the inherent nature of the music. Mr. Powers was competent exponent of the Lalo Concerto.

Civic Orchestra Concert

The Civic Orchestra, recovering from the inroads made on its personnel by the war, gave an encouraging and delightful concert at Orchestra Hall under the direction of Hans Lange. The program, chosen for training as well as for concert purposes, gave evidence of careful rehearsing, discipline and comprehensive grasp of style. The orchestra performed Handel's D major Overture, Symphony No. 8, by Beethoven, Rumanian Dances, by Bartok, the Entrance of the Gods into Walhalla and Prelude to Die Meistersinger by Wagner.

HARRY ZELZER,
prominent and successful Chicago manager, announces interesting concert series for the season 1946-47. (Photo by DuBois.)

Lehmann, Uninsky and Kaufman

Highlights among recent recitals were those given by Lotte Lehmann and Alexander Uninsky at Orchestra Hall, and that by Louis Kaufman, violinist, at the Eighth Street Theatre. Mme. Lehmann was greeted by an immense audience and sang a program of lieder by Schubert, Schumann, Brahms and Hugo Wolf in her inimitable manner—with consummate artistry and a probing sensitivity to poetic and musical values that lifted the performance to the highest plane. Uninsky also drew an overflow audience and demonstrated again a tone of great beauty, technique to spare and well developed musicianship, to which was added a definite broadening of pianistic style. His program included works by Scarlatti, Beethoven, Prokofieff (Sonata No. 7) Chopin, Debussy and Liszt. Louis Kaufman made his initial appearance in Chicago and presented a program of uncommon interest which comprised works by Desplanes-Nachez, Bach (the Chaconne), Khachaturian (Concerto for Violin), Brahms-Kreisler, Sarasate, Paganini-Kreisler, Gardner Read, Robert McBride, William Grant Still and Copland. A tone of exceptional strength, brilliant technical equipment and a bold and vigorous style characterized the performance, which needed, only occasionally, a more subtle use of tonal contrast for the best effect. Annette Kaufman gave skillful support at the piano.

Helen Kettner in Recital

Helen Kettner, pianist, who gave a recital at Kimball Hall under the management of Bertha Ott, showed indubitable talent, careful training and a serious approach to her medium of expression. The program was a taxing one but the young artist met its exactions with flying colors, disclosing ample technique, poise and excellent musical taste. She was heard in works by Bach-Busoni, Gluck-Friedman, Scarlatti, Brahms, Chopin, Granados, Casadesus, Scriabin and Saint-Saens-Liszt.

Martha Graham at Opera House

Martha Graham and Dance Company made one of its infrequent appearances in Chicago at the Opera House, March 17. Three ballets were presented—Appalachian Spring, with music by Copland, Letter to the World, Hunter Johnson, and Every Soul is a Circus, Paul Nordoff. A large and enthusiastic audience was on hand.

Perlman Artist-Student Heard

Boris Zlatich, gifted 15-year old artist student of George Perlman, gave a violin recital at Curtis Hall, March 31. Young Zlatich already has travelled far along the road to successful development, as his accurate intonation, facile left hand and instinctive musical expression clearly indicate. A more relaxed bow arm eventually will give more easy brilliance to his performance and enrich his sturdy tone. Works by Vitali, Artot, Scott, Sarasate, Popper, Espejo, deFalla, Debussy, Novacek and Wieniawski were performed.

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

RICHARD **DE YOUNG**
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St.,
Booking 1945-1946 Chicago 15, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

SONIA **SHARNOVA**
CONTRALTO
Studio' 512 Fine Arts Building,
Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

PAULA KNIGHT
CONCERT and RADIO ARTIST
SOPRANO LEADS IN OPERA
Studio: Kimball Bldg., Chicago Web. 2920

EDWARD CAMILLA
MOLITORE
TEACHERS OF SINGERS
64 E. Van Buren, Chicago, Ill. Graceland 8438

ADA BELLE **FILES**
CONTRALTO—CONCERT, OPERA, RADIO
Howard R. Will Concert Management
332 S. Michigan Ave., Chicago 4, Ill.

KOZAKEVICH
BARITONE
Management: AMF Artists Service, Inc.
139 East 47th St., New York 17, N. Y.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

SERGEI **TARNOWSKY**
PIANIST — TEACHER
DE PAUL UNIVERSITY
SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

AMERICAN CONSERVATORY OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUDOLPH **GANZ**
Booking 1945-46
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

HAROLD BAUER
Personal Representative: Dorothy E. Joline
238 East 105th St., New York 29, N. Y.

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Julius Hartt Musical Foundation, Hartford, Conn.
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 Columbus 5-5977

ADELE MARCUS
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

ETTORE VERNA
TEACHER of many distinguished Singers appearing in Opera - Concert - Radio
Studio 601, 113 W. 57th St., New York 19, N. Y.

ROSE WALTER
VOICE — OPERA — ORATORIO — LIEDER
POPULAR MUSIC — RADIO
38 West 73rd St., New York 23 EN. 2-7743

ANNE CUYLE
LYRIC SOPRANO
101 West 55th St., New York City—CIrcle 6-2899

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE
CONNETTE
DRAMATIC SOPRANO

JAN and MISCHEL
CHERNIAVSKY
BOOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th St., New York 19, N. Y.

FREDA DRAPER
CONTRALTO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

BURTON CORNWALL BASSO
For information ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y.

JOHN BROOKS McCORMACK
TENOR, CHICAGO OPERA CO.
Personal Representative: Henry Dardick
48 East 53rd Street, New York 22, N. Y.

EDWIN BILTCLIFFE
PIANIST
Personal Representative: MELVIN T. ROSS
Murat Theatre, Indianapolis, Ind.

JANET
FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-3889

Management: Ray Halmans
119 West 57th St., New York 19, N. Y.
include under their management

EMANUEL LIST
BASSO, METROPOLITAN OPERA ASS'N

DOROTHY MINTY
VIOLINIST

Rosalind Grob's Spring Engagements

Rosalind Grob's successful season includes a number of spring engagements. She was heard in recital at Gary, Ill., March 27, and sang a group of songs at the annual luncheon given by the R. K. Club at the Shoreland Hotel, March 29, Chicago. During Holy Week she will appear in Cleveland as soloist in Mendelssohn's Elijah and The Seven Last Words of Christ, by Dubois, repeating the latter work at Dayton, Ohio.

Howard Wells Studio Notes

Young artist-students from the Howard Wells piano studios have fulfilled a number of engagements recently. Eloise Matthies was soloist with the Chicago Symphony Orchestra at the Young People's concerts, conducted by Rudolph Ganz, April 2 and 16. Renan DeCamp has given recitals this season at Beloit and Janesville, Wis. Gilbert Bowen appeared in a concert at Park Ridge, Ill., April 5. Dahsha Hambo was soloist with the Marshall High School Orchestra, March 27, and Elva Barabash was soloist with the Wright College Band in three concerts at Portage Park, the Chopin School and Wright College. Laurette Coffler appeared before the Chicago Lawn Woman's Club, April 2.

Roosevelt College News

The North Central Association of Colleges and Secondary Schools voted, March 27, to admit Roosevelt College as a senior college member. This accreditation breaks precedent, as hitherto the North Central Association has withheld such recognition in the case of a college less than a year old. Further honors bestowed on Roosevelt College are the accreditations given it by the University of Illinois Committee on Admissions from higher institutions, and by the State Examining Board of Illinois, as a teachers' training institution.

The Chicago Folk Festival, sponsored by Roosevelt College, will hold its fourth annual program at Orchestra Hall, May 3. The Folk Festival, an educational, non-profit association, aims to preserve and present folk music of American and foreign origin, be it expressed in dance or song. Possessing a wealth of folk-music in this country, which we have inherited from the peoples of the world, the Chicago Folk Festival presents its yearly program in order to preserve this rich heritage and to further an appreciation of what each group has to offer, and what each has contributed to America, thus assisting to overcome intolerance and discrimination because of race or nationality. At least 10 types of national folklore will be represented on the Festival's program, with over 300 performers participating in colorful native costumes of their respective countries of origin. Joseph Creanza, founder and director of the Chicago Folk Festival, will direct the fourth annual program. Mr. Creanza is the newly appointed director of the Roosevelt College School of Music.

Hanna Butler's Activities

In co-operation with Jean Fardulli, a former member of the Chicago Opera Co., Mme. Butler will present scenes from La Boheme, Carmen, La Traviata, Manon, Don Carlos and Samson et Delilah, May 5, at Kimball Hall. A number of engagements have been filled this season by artist-students of Mme. Butler. Patti Barton, coloratura sopano, sang for the Austin Woman's Club, the Cicero Woman's Club, the D.A.R. of Oak Park and the Woman's Club at Moline, Ill. Carol Mary Stafford, lyric soprano, gave a program for the Daughters of Illinois at the Fine Arts Bldg., Daniel Danforth, baritone, won the final contest sponsored by the Chicago Musical Club, receiving a cash award.

Chicago University Chamber Series

A program of little known and neglected music of the 16th and 17th century was presented at the lecture-concert of the University of Chicago Introduction to Chamber Music series at Kimball Hall, March 27. Scott Goldthwaite, of the University music faculty, delivered a lecture on Chamber Music Style in the 16th and 17th centuries preceding the concert. This with references to the music to be played. The program comprised Sinfonia, La Morra, by Heinrich Issak (c. 1440-1517); Canzon da Sonare a 4, by Florentio Maschera (c. 1540-1584); Fantasia, by Orlando Gibbons (1583-1625); Sonata sopra L'Aria della Romanesca (Chaconne) by Salomone Rossi (1587-1628); Canzon, La Pedrina (Chaconne), by Tarquinio Merula (c. 1600-1652); Intrada V a 4—Courante V a 4, by Isaac Posch (17th century, exact dates unknown); Sonata No. 30 by Johann Christoph Pezol (1639-1694); Fantasia on One Note, by Henry Purcell (c. 1659-1695); and Suite by Johann Caspar Ferdinand Fischer (1650-1746).

STEFAN KOZAKEVICH,
baritone, who has gained distinction in both the operatic and concert fields, has been touring the East and Middle West as a member of a quartet of Russian singers which presents excerpts from Russian operas and works by contemporary Soviet composers.

Ruth Ray Presents Students in Recital

Ruth Ray presented intermediate students in recital at her studio in the Fine Arts Bldg., April 7. Florence Kalafian, Bob Rice, Harry Apoian, Pamela Pierson, Richard Bezjian, and Douglas Anderson were heard to advantage.

Edward Collins in Triple Role

Edward Collins, whose name as composer, pianist and teacher has much more than merely local significance, appeared in his triple role at a recital given by his students at the American Conservatory recently. Mr. Collins wrote the cadenza for the C major Concerto by Beethoven, which was played by Gertrude Courshon; he played with Russel Hupp two-piano pieces by Duvernoy and Edward Burlingame Hill, and with Eileen Bowman two works of his own composition—Passacaglia and Cowboy's Breakdown. The latter, in its orchestral version, was performed by the Chicago Symphony Orchestra at the Young People's Concert, conducted by Rudolph Ganz, March 5 and 19.

Winifred Heckman Singing Career

Winifred Heckman, contralto, whose professional career began auspiciously when she was chosen the 1945 winner of the vocal contest annually sponsored by the Chicago Music Festival, has filled an increasing number of engagements this season. Recently she appeared as soloist with the Terre Haute Symphony and with the Chicago Philharmonic Male Quartet at Madison, Wis. She gave a recital for War Veterans at the University of Chicago, for the Blue Island Woman's Club, the Irving Park Woman's Club, and a successful radio broadcast with the Northerners led to a return engagement which will take place in May.

Czerwonky Leads De Paul Orchestra

Richard Czerwonky conducted the De Paul University Symphony Orchestra at a concert given April 5 at Thorne Hall. The program included the G major Symphony by Haydn, Vieuxtemps' D minor violin concerto, with Raymond Niwa as soloist, the B flat major Concerto, by Beethoven, with Betty Katz playing the solo piano part, and Wagner's Overture to The Flying Dutchman.

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

PAUL ROBESON
THE GREAT NEGRO SINGER

JUSSI BJOERLING
GREAT SWEDISH TENOR
METROPOLITAN OPERA ASS'N

Paul DRAPER & Larry ADLER
Arthur Ferrante at Piano

LICIA ALBANESE
LEADING SOPRANO
METROPOLITAN OPERA ASS'N

Albert Spalding
AMERICA'S GREATEST VIOLINIST

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

JENNIE TOUREL
METROPOLITAN OPERA ASS'N
Recitalist Supreme

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Dorothy Kirsten
METROPOLITAN OPERA ASS'N
OPERA — RADIO

Rudolf Firkusny
CZECH PIANIST
Steinway Piano

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Vronsky & Babin
PREMIER DUO-PIANISTS
Steinway Pianos Used

CARROLL GLENN
AMERICAN VIOLINIST

NAN MERRIMAN
MEZZO-SOPRANO CONCERT—RADIO

Tossy Spivakovsky
RUSSIAN-BORN VIOLINIST

Nestor Chayres
MEXICAN TENOR RADIO—CONCERTS

MARYLA JONAS
New Polish Genius of the Piano

ENYA GONZALEZ
PHILIPPINE SOPRANO

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

JOSH WHITE
Assisted by Josephine Premice

LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The Santa Monica Civic Symphony Orchestra ended its official season (though there will be two Los Angeles concerts in May) with a stunning program in Barnum Hall, March 24. Conductor Jacques Rachmilovich, who has achieved the remarkable feat of building the orchestra into a first-rate ensemble in a single season, made his interpretations with authority, effective tonal balance, and the neatness of phraseology that bespeaks fine musicianship.

His lovely reading of Tchaikovsky's First Symphony proved that the neglected "Winter Reveries" work is well worthy of more frequent hearings. The first movement was briskly striding; the second was an exquisite lyrical episode with muted strings and woodwind color tints. The graceful Scherzo contained a haunting waltz, and the Finale was striking.

Novelty was a Passacaglia and Scherzo by Frank Hubbell, who took a well deserved bow after the presentation. In its free treatment of an old form, it held engaging melodic lines and deft instrumentation with a feeling for tonal colors. Glinka's cheerful Kamarinskaya Fantasy and Gliere's spirited Russian Sailors' Dance from The Red Poppy Ballet were done admirably.

Soloists were four resident vocalists in operatic selections with Rachmilovich furnishing impeccable support. Soprano Marion Bell and Contralto Eula Beal shared vocal honors in lilting duets from Eugene Onegin and Queen of Spades (Tchaikovsky). Miss Bell showed appealing tones in Liza's aria from the latter and the popular Hymn to the Sun from The Golden Cockerel (Rimsky-Korsakov). Miss Beal's voice was warm and velvety in the Divination Aria from Khovanstchina (Moussorgsky), the plaintive aria of Liubava from Sadko, and Lel's song from Snow Maiden (Rimsky-Korsakov). The Letter Scene from Onegin was interpreted charmingly by Mary Scott, soprano. Lensky's forboding aria from the same opera, and the familiar Song of India were sung effectively by Rad Robinson, tenor.

Kapell with Wallenstein

Alfred Wallenstein's interpretative artistry elicited a signally beautiful reading of the Beethoven Sixth (Pastoral) Symphony at Philharmonic Orchestra's concert of March 28 in the Philharmonic Auditorium. The orchestra's sensitive response to his baton permitted the utmost delicacy of shading. A charming opening was the Overture to Reznicek's opera, Donna Diana.

The latter half of the program was devoted to Khatchaturian, with William Kapell delivering a magnificent reading of the Piano Concerto. The pulsing first movement was exciting, the Andante emotionally songful and the finale imbued with vitality. Wallerstein gave a fine presentation of the orientally-tinted dances from the ballet, Gaynne.

Jennie Tourel Soloist

Old Man Flu prevented my hearing the Philharmonic Orchestra concert of March 21, but my colleagues were enthusiastic over the fine singing of Jennie Tourel in arias by Rossini and Tchaikovsky and songs by Stradella, Chausson, and DuParc. Wallenstein interpreted Elinor Remick Warren's tone poem, The Crystal Lake, in a manner the composer declared "exactly the way I had dreamed it." The Prelude to Wagner's Lohengrin and excerpts from Berlioz' Damnation of Faust completed the list.

Janssen Closes Sibelius Cycle

Werner Janssen completed his Sibelius cycle and the season of the Janssen Symphony Orchestra with a notably fine program in the Wilshire Ebell Theater on March 31. He limned the Seventh Symphony with masterful strokes that resulted in an ovation afterward. His own orchestration of Debussy's La Fille aux cheveut de lin was delightful in its finesse, with alto flute well played by Barbara Putnam. Reger's massive Variations and Fugue on a Merry Theme by J. A. Hiller was defined with appealing clarity and brought to a massive climax. Piston's solemn Prelude and Fugue and Strauss' jovial Till Eulenspiegel opened and closed the program.

Cherkassky in Recital

Due to a misplaced program, I omitted mention last time of one of the most striking concerts of the season, Shura Cherkassky's recital in the Philharmonic Auditorium on March 8. He chose an unhackneyed program and played it in a manner that had the customers on the edges of their chairs most of the time, as superb virtuosity blended with expressive musicianship. The formidable Petrouchka transcription (Stravinsky) held an orchestral opulence, and the bravura Boogie Woogie Etude of Morton Gould brought down the house. Sonata was the F-minor Brahms, played with power, and a Chopin group included two Etudes and the Andante spianto and Grande Polonaise. Handel, Debussy, and Tchaikovsky-Pabst items completed the roster.

Menuhin and Malcuzynski

Yehudi Menuhin, with the excellent co-operation of Adolph Baller at the piano, offered a program in the Philharmonic Auditorium on April 2. Well schooled readings were given of the Beethoven Sonata, No. 10, Op. 96, the Second Sonata, Op. 6, of Enesco, and the Third Partita of Bach, with Szymanowski, Poulenc and Locatelli items for conclusion.

Witold Malcuzynski made his piano debut here with a well-played program in the Philharmonic Auditorium on March 27. His pianistic ability was best shown in the effective Szymanowski Theme Varie, and in three Mazurkas, and in the Prelude, Choral and Fugue of Franck. He also gave the Beethoven Sonata Appassionata and a varied Chopin group.

Dance Events

Iva Kitchell delighted a Wilshire-Ebell Theater audience with her dance artistry on March 25. Her deft satires were pointed, yet without malice. Particularly enjoyable were "Ze Ballet" and "Non-Objective" which used dance as the target. Her pantomime in "Maisie at the Moovies" and a chorus girl skit were among the other highlights which drew prolonged plaudits.

The rapt attention accorded Martha Graham and her company by capacity audiences in the Philharmonic Auditorium for four performances beginning March 29, testified anew to Miss Graham's leading position as an interpretative artist. The sturdy strength of American pioneers was exemplified notably in Appalachian Spring, to a strongly hewn score by Aaron Copland. Stirring and vital was Letter to the World, with its ingenious utilization of text.

In these and in the more personalized items of the repertory, such as Herodiade and Every Soul is a Circus, Miss Graham's style and treatment reached far beneath the surface. Fine support was provided by her able company and the musical direction of Louis Horst.

Julius Gold Recalls Methods of Ziehn

Composers' anniversaries are remembered for generations but those of the pedagogs who have developed the composers are soon forgotten. This fact was pointed out by Julius Gold of Hollywood, who reminds us that last year was the anniversary of one of the most distinguished of theoreticians, Bernhard Ziehn.

Gold, who has carried on Ziehn's sterling tradition for a number of years, tells an amusing story of the time when he first met the master.

"I have no piano," Gold confessed, "only a violin. So how can I hear four-part harmony?"

"Very simply," declared Ziehn. "You can play double stops on your fiddle and whistle the third voice. That only leaves you a single voice to imagine."

There is no piano in Gold's Hollywood studio today, though the distinguished pedagog has one of the finest technical libraries ever amassed by a private collector. His clients include many of the most noted film and radio composers, who are intent upon broadening their technical equipment.

R. D. S.

San Antonio Symphony Names 1946-7 Soloists

SAN ANTONIO, TEX.—The San Antonio Symphony Orchestra under Max Reiter brought its seventh season to a close on March 23 with Alexander Brailowsky as guest soloist playing the B flat minor Tchaikovsky Piano Concerto.

In the fifteen subscription and special concerts this guest artists included Mischa Elman, Yehudi Menuhin, Isaac Stern, Dorothy Kirsten, Jennie Tourel, Blanche Thebom, Leonard Warren, Igor Gorin, Bartlett and Robertson, Sir Thomas Beecham, Jose Iturbi, Jeanette MacDonald, Percy Grainger and the Ballet Russe.

A special feature of the 1945-46 season was the 2nd annual Opera Festival which presented Carmen, Tosca and La Traviata. Among those participating were Risë Stevens, Licia Albanese, Georges Czaplicki, Raoul Jobin, Frederick Jaegel, Walter Cassel, Norina Greco, Lawrence Tibbett, Bruno Landi, Frances Yeend.

Soloists for next season are Heifetz, Primrose, Francescatti, Szigeti, Sanroma, Eugene List, Serkin, Sayao, Melton and Thebom.

SAMUEL BALL
Teacher of Fine PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2007

JULIUS GOLD
MUSICOLOGIST and TEACHER
Contributor to Moser's Musiklexikon
1811 Whitley Avenue, Hollywood 28, California

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood 46, Cal. GL. 9088

BAIN DAYMAN
Tone Production—Voice Building
Teaching in Hollywood since 1925
Glendore Darkow, Asst. GL-8942
1467 N. Vine St., Hollywood 28, Calif.

THE SAMOILOFF
BEL CANTO STUDIOS and OPERA ACADEMY
4015 Wilshire Blvd., cor. Van Ness Avenue
Los Angeles 5, Calif. FE. 8294

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.
HO-7588

"THE BROTHERHOOD OF MAN!"
Berenice van Loan Gaines.
10584 Wellworth Ave., West Los Angeles 24, Calif.
Works Copyrighted 1937

FLORENTINE GARDENS
BEAUTIFUL GIRL REVUES
HOLLYWOOD CALIF.

FRANK R. BRUNA presents
"HIGH HAT REVUE"
WITH
ALL-STAR CAST

JEROME MAYHALL
MUSICAL DIRECTOR
ICE-CAPADES
1940-41-42-43-44-45-46
COMPOSER-ARRANGER

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

JAMES SAMPLE
AMERICAN CONDUCTOR
CONCERT MANAGEMENT DOLORES HAYWARD
119 West 57th Street New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 29th St., Brooklyn 14, N. Y. ES. 2-0525

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

SONDRA BIANCA
SENSATIONAL AMERICAN PIANIST
Personal Representative: PAUL LAZARE
8 West 45th St., New York 19, N. Y.

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Personal Representative: Josephine Vila, Inc.,
119 West 57th Street, New York 19, N. Y.

TREE TENOR
Rep. J. Vila, 119 W. 57 St., N. Y. C. 19

Ella FLESCH
Leading Soprano, Metropolitan Opera Ass'n
Pers. Repr.: J. H. MEYER, 119 W. 57 St., New York

William Hargrave
Bass-Baritone Metropolitan Opera Association
MURIEL FRANCIS & ASSOCIATES, 745 Fifth Ave., N. Y.

YELLA PESSL
First Lady of the Harpsichord
Mgt.: BOOSEY & HAWKES, Inc.—LA BERGE, Ins.
119 West 57th St., New York 19, N. Y.

JOSEF WAGNER
PIANIST — COMPOSER
153 East 92nd St., New York 28, N. Y. SA 2-5429

PAUL NERO
VIOLINIST
"The Paganini of Jazz" *Washington Times-Herald*
Suite 701, 119 W. 57th St., New York 19, N. Y.

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

DANIEL MUSICAL ASSOCIATION
Devoted to the Promotion of Artists in United States and Canada and Developing Inter-American Musical Relations.
113 West 57th Street New York 19, N. Y.

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.
includes for 1945-46

Lawrence TIBBETT
METROPOLITAN OPERA

BONELLI
Famous American Baritone
METROPOLITAN OPERA

RAY LEV
AMERICAN PIANIST

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: MICHAEL DE PACE, 1270 Sixth Ave., N. Y. C. Circle 6-3860

GRANVILLE ENGLISH
COMPOSER — PIANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

THELMA LAURENS
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ROBERT LADOFF
BASSO
OPERA — CONCERT — ORATORIO
4761 Broadway, N. Y. 34, N. Y. LOrraine 7-9449

Minuetta BOREK
PIANIST and COMPOSER
Available for Concerts and Radio
Mgt. Katherine Whetham, 18 Grenville St., Toronto, Ont., Can.

CARMELA IPPOLITO
VIOLINIST — COMPOSER — TEACHER
Personal Address: 586 Park Pl., Bklyn., N. Y.
Phone for appointments in N. Y., NEvins 8-8252

TERRY LAUREN
COLORATURA SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ERNICE LAWRENCE
AMERICAN TENOR
For information address:
Suite 701, 119 West 57th St., New York 19, N.Y

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Former Head, Violin Master Classes, Kleinhworth-Scharwenka Cons'v'y, Berlin.
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

THE MASCAGNI OPERA GUILD
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

LILLIAN STEPHENS
SOPRANO
Concert Management
VERA BULL HULL
101 West 55th St., New York 19

PUBLICITY & PROMOTION BUREAU
PRESS REPRESENTATIVES
119 West 57th Street, New York 19, N. Y.

CARLTON GAULD
BASS BARITONE

JOHN GURNEY
BASS BARITONE, Metropolitan Opera Assn.

LILLY WINDSOR
LYRIC SOPRANO

SAN FRANCISCO

JENNIE TOUREL (center), mezzo-soprano of the Metropolitan Opera, backstage with friends and well wishers after her first recital at the War Memorial Opera House on March 18 under the auspices of the San Francisco Opera. On Miss Tourel's left is George Reeves, her pianist, and on her right Curran Swint of the San Francisco Opera Association Concert Division. The mezzo-soprano will give two Town Hall recitals next season, Dec. 8 and March 10. (Photo by Melgar Studio.)

By EDWIN J. SIMON

SAN FRANCISCO.—The San Francisco Symphony was heard in four programs during the last month. The first, on the Municipal Concert series, was conducted by Gaetano Merola, director of the San Francisco Opera Company, with Licia Albanese as guest soloist. Merola is not perhaps outstanding as a symphonic conductor, but wisely chose a program which did not call for too much directing virtuosity, and the music was effective. Albanese sang several arias beautifully, and was encored a number of times.

The other symphony concerts were regular pairs. Igor Stravinsky led the program of his own works with which he has been touring the country. Several were novelties to San Francisco audiences. In his newest music he has returned to the preoccupation with rhythm which marked his early successes. His new Symphony certainly proves him a master of rhythm, but it is questionable whether an entire program of this sort of thing, with no relief in the form of music in the lyric vein, can avoid a degree of monotony.

Premiere of Stevens Symphony

Monteux conducted the other two pairs of concerts. Bernhard Abramowitsch being the soloist at the first, and Witold Malcuzynski at the second. Both did creditably but were hardly sensational. More important was a premiere of Halsey Stevens' first Symphony. This proved to be a work of both lyric and rhythmic interest. Stevens manages to get more variety of mood in one movement than Stravinsky does in three! It will not be surprising if Monteux features this work on the orchestra's transcontinental tour next season. He is planning to present some new music by local resident composers.

The orchestra's recent novelties included George Antheil's Fourth Symphony, William Bergsma's Music on a Quiet Theme, and Theodore Bloomfield's transcription of Bach's Toccata in C major, all of which were well received. Isaac Stern was the first soloist, playing the Tchaikovsky Violin Concerto with a great deal of brilliance. Marian Anderson came later in the month, singing Mahler's lovely Lieder Eines Fahrenden Gesellen. The blending of voice and orchestra was worthy of a rave notice.

The municipal concert series first offered the Ballet Theater for a two-week season with the San Francisco Symphony Orchestra in the pit. They gave a selection of new and old ballets and danced them magnificently. A favorite ballerina here was soloist Janet Reed, who was originally with the San Francisco Ballet. The municipal series continued with a regular symphony concert. The orchestra proved that it could give a beautiful performance in spite of the posturings of conductor Leonard Bernstein and the curious musicianship of pianist Sanroma.

Recitalists Draw Sold-out Houses

In the star recital field there were Jussi Bjoerling, Artur Schnabel, and Rudolf Serkin, all on the Opera Association series, and Marian Anderson, on the Larry Allen series. To speak of these artists individually would be to duplicate adjectives. They were all in peak form and demonstrated their claims to be among the leaders in their fields. Their programs, too, were well-arranged selections of familiar and seldom-heard works. The sold-out houses were not disappointed.

The San Carlo Opera Company played whenever it could get into the well-booked Opera House. The performances were better in some spots than in others, with baritones Morelli and Mostyn Thomas providing many of the good moments. New with the company was Barbara Patton, a native of the Bay Region, who made an excellent impression in minor soprano parts.

Manager Lulu Blumberg presented pianist Jakob Gimpel, who was particularly impressive in works of Szymanowski, Toch, and Scriabin.

In the chamber music line there was the first program of the Music Lovers Society. They premiered an excellent trio by Halsey Stevens, who is now making his home here. But the outstanding performance of this group was of a Bach Flute Sonata in B minor, played by Merrill Jordan and Margaret Tilly. This was really gorgeous. Later in the month came the first of a series of recitals by violinist Alexander Schneider (of the Budapest String Quartet) and harpsichordist Ralph Kirkpatrick. In addition to works of Bach, Couperin, Mozart, and other classic masters, they played fine new sonatas by Walter Piston and Darius Milhaud. These had been commissioned by the artists and the composers wrote what must be included among their finest works.

Some Vocalists

There were two quite different types of singing groups on the Opera House stage during the month. The first was the General Platoff Don Cossack Choir, whose singing delighted their many admirers. The second was the Commedia dell'Arte group of Salvatore Baccaloni which did some very fine singing. However, Baccaloni would do well to get a script writer to prepare a background for his variety program which would be continucusly entertaining.

Jennie Tourel sang a program which ranks among the most memorable of the season. It was her first visit here but it will not be her last, if an enthusiastic audience is what brings an artist back. She was at her finest in some songs of Debussy, which were magnificently interpreted.

Menuhin Given Citation

Yehudi Menuhin was greeted as a long-lost prodigal upon his appearance. He gave an outstanding performance of Bach's unaccompanied Partita in E major as well as sonatas by Beethoven and Enesco. The Partita is apparently the piece of the year for violinists: it was played here earlier in the season by both Heifetz and Szigeti. At this recital Menuhin was presented with the citation of the Music War Council of America for his musical work overseas during the war. Admiral R. S. Edwards, Commander of the Western Sea Frontier, made the presentation.

Paul Robeson sang to a packed house. His voice was beautiful but he did not always use it well. This recital turned out to be a field day for the local socialist group, and Robeson responded to their enthusiasm by singing a number of workers' songs as encores.

Andres Segovia and Richard Dyer-Bennet competed with beautiful spring weather on two Sunday afternoons. Both of these musicians have the ability to hold an audience in a sort of spell during their performances. Neither of them tries to win applause by any kind of cheap showmanship. Each presents his music seriously and beautifully, and the result is that one comes away in a sort of daze. The spirit of times past becomes a living present at their recitals.

Russian Opera Series Planned

On the San Francisco's concert calendar, April will see the endings of six series of concerts. Each has saved something special for the last in order to go out in a blaze of glory. Near the end of the month the local Russian Opera Association will start its short season, again giving Borodin's Prince Igor, and presenting Rimsky-Korsakoff's Snow Maiden for the first time here.

LAWRENCE EVANS Artist Management, Inc.
Div. COLUMBIA CONCERTS Inc.
113 West 57th St., New York 19, N. Y.
Include under their management

Rose Bampton
Leading Soprano—Metropolitan Opera

Walter Cassel
Baritone

Nadine Conner
Soprano—Metropolitan Opera

Helen Jepson
Soprano

Dorothy Maynor
Famous Negro Soprano

James Melton
Tenor—Metropolitan Opera

Mona Paulee
Mezzo-Soprano—Metropolitan Opera

N. Y. Concerts

(*Continued from page* 15)

solo work of the evening in his rendition of the Benedictus, and Mr. Edkins was outstanding in fluent delivery of the sonorous passages for the bass. M. C.

Dora Sivin Sings Lieder

Dora Sivin, in a song recital at Times Hall on March 26, proffered a program of German lieder. A group by Brahms was done with much feeling. The Schumann Frauenliebe und Leben cycle was particularly fine, although the upper notes were sometimes forced despite being unduly prepared for, thereby destroying the effect of spontaneity (as for instance in the Er, der herrlichste von Allen). In the Hugo Wolf selections, the soprano's interpretations held much human appeal. A final Mahler group, in which the vocalist had acquired much more aplomb, demonstrated ease and fluency. Ludwig Bergmann at the piano was a sympathetic participant. T. P.

Richard Gregor at Keyboard

One of the best piano debut recitals of the season was given by Richard Gregor, young American pianist, at Town Hall on March 26. The youthful artist commands an excellent technic, and is a musician of imagination and interpretative power. Starting with Busoni's transcription of Bach's Organ Prelude and Fugue in E flat, which he gave a clearly disposed and powerful reading, making splendid use of his colorful touch, he proceeded to a convincing reading of Beethoven's Sonata, Op. 2, No. 3. Mr. Gregor is a romantic artist and he gave ample proof of this in his interpretation of Griffes' Piano Sonata, in which he succeeded in fusing the varied moods and structural elements. His renditions of Chopin's Ballade in F major and Debussy's Voiles and Soirée dans Granade reaffirmed him as a sensitive interpreter. The concert closed with Rachmaninoff's Prelude in D and Liszt-Saint-Saens' Danse Macabre. H. W. L.

Schnabel and Chamber Orchestra

On March 27, at Carnegie Hall, Artur Schnabel was heard in the role best fitted to his talents. With the aid of the New York Chamber Orchestra, conducted by F. Charles Adler, he was heard in two concertos—Mozart's C minor and Beethoven's B-flat major—and as participating artist in Bach's Fifth Brandenburg concerto. In the latter he was complimented by violinist John Corigliano and flutist John Wummer.

The concert opened with C. P. E. Bach's concerto in D for Orchestra. It was capably performed. The same holds true for the Mozart concerto though some of the phrasing was inelastic. Schnabel's choice of cadenzas, presumably written by himself, contained thirds, sixths, octaves, and were, to say the least, un-Mozartean. There was also a gratuitous cadenza inserted in the second movement which was not indicated in the score. The Brandenburg concerto was performed in a scholarly fashion, but it was in the Beethoven Second concerto that the best playing of the evening occurred. It is not for nothing that Schnabel is known as a Beethoven specialist. His scales were crisper, his approach more authoritative and incisive, and the orchestral support was closely knit. A large, worshipping audience applauded enthusiastically. R. K.

Catherine Latta Offers Vocal Premieres

Catherine Latta, mezzo-soprano, was heard in an unhackneyed song-program at Times Hall, March 27. She has a voice of some weight, with the color and flexibility necessary for satisfactory delivery of the opening arias, the Agnus Dei from Bach's B minor Mass, and the taxing Non piu di fiori of Mozart. Interpretatively the lieder of Schubert and Brahms were commendable and the first of the Debussy group, the Beau Soir, was especially well sung. The first New York performance of songs by contemporary composers listed Renouncement, by Elwell, Tulip, The Grey Squirrel, by de Menasce; Orpheus and As I Ride, by Rathaus. Miss Latta's artistry and personal charm enhanced the value of these numbers whose importance appeared to depend for the most part upon their novelty. Arpad Sandor was the accompanist. M. C.

Valentina Vishnevska's Recital

A program of unusual song material was given by Valentina Vishnevska at Town Hall, March 27. The soprano began with a Mozart air, Schon lacht der holde Frühling, with violin obligato, and after a more or less stereotyped French group, she continued with Russian and Slavic compositions featuring first performance of Lopatnikoff, Alexandroff and Lourié songs, and U. S. premiere of Strimer's Ici Bas, Paris Was the Comeliest Man, Slender Naiad of Stone (both first performance) and Three Chinese Songs were sung with the composer, Vladimir Dukelsky, at the piano. Ludwig Bergman was the accompanist for the major part of the concert with Roman Totenberg, violinist, as assisting artist. Mme. Vishnevska displayed a voice of pleasant quality, exceptional musicianship and poised artistry that would be more effective in a smaller auditorium. M. C.

Joel Berglund in Lieder

Joel Berglund was heard in recital at Town Hall, March 29. The excellent vocal line displayed by the baritone in such roles as Wotan and Hans Sachs during the current season at the Metropolitan Opera aroused expectations of equally fine lieder singing. It may be that the acoustics of the hall were for some reason disconcerting, or that Mr. Berglund found it more comfortable to sing full voice without using to any appreciable extent the range of vocal dynamics unquestionably under his control. He left no one in doubt as to the fine quality and power of his voice, sang the lieder emotionally, as he felt them, and this may have been disturbing to the purists who hold the compositions of the German school sacrosanct. The program of Brahms, Schubert, Wolf, Strauss, Marx and Rängstrom was ably accompanied by Gibner King. M. C.

Maryla Jonas' Second Appearance

Reverberations of the applause which greeted the recent first New York recital of Maryla Jonas brought a large and expectant audience to Carnegie Hall on March 30 for the second appearance here by the distinguished Polish pianist. And once again Mme. Jonas quietly but surely demonstrated her gift for playing all styles of pianistic composition with equal facility. Her ability to shift quickly and satisfactorily from one musicform to another is astounding. But her real talent is more substantial than spectacular. Fluency, ease and grace in exposition, a consistency in rhythmic patterns, which permits nuance and warmth without distortion or deadening, are notable qualities in her work.

The program listed the Mozart Fantasie in D minor; Beethoven's Rondo in D major; the Toccata in D major by Bach and the Schubert Impromptu No. 3. A rare Chopin group followed, played with clarity, beautifully phrased and tonally expressive. The final numbers were the lyrical Idylle by Chabrier; Canto Ritual Macumba, by de Cunha; Polonaise Fantasie, by Zaremski. This was an afternoon of lovely sound and masterly musicianship. M. C.

Grace Castagnetta in Annual List

The annual recital of Grace Castagnetta at Town Hall, March 30, brought the customary satisfying pianistic work expected of this performer. Beginning with the Toccata in C minor of Bach it included the Gershwin Concerto in F (arr. for piano by Miss Castagnetta) and the concluding group of improvisations. The playing was sustained at a general level of excellence with accompanying musical sensitivity and intelligent interpretation. Miss Castagnetta was at her best in reflective, almost plaintive mood rather than in the more brilliant passages. Her work was most persuasive when she had the opportunity to spin out long singing phrases of limpid tone, as in the Berceuse and Barcarolle of the Chopin group. The program also listed the Rondo in A minor by Mozart, the Sonata in A major by Paradisi, and an Intermezzo and Capriccio by Brahms. M. C.

Wooster College Girls' Chorus

In the recital at Town Hall, March 31, the Girls' Chorus of the College of Wooster, Ohio, Eve Roine Richmond, director, proved to be an interesting and musically capable ensemble singing a diversified program of well-chosen works. Two lovely Bach airs, Sheep May Safely Graze and the Here Yet Awhile (St. Matthew Passion) were followed by the Sanctus from the Dvorak Requiem Mass, with Howard Shaw, baritone, singing the incidental solo. The second group for chorus offered in contrast two light numbers by Vené and Rossini and the first New York performance of Erno Balogh's Night Is Coming. An impressive and atmospheric presentation of Debussy's The Blessed Damozel, enlisted the services of Genevieve Rowe, solo soprano; Martha Milburn, soprano narrator, with accompaniment of organ and two pianos. Miss Rowe was also heard in Ombra leggiera from Meyerbeer's Dinorah and a group of songs by Gretchaninoff, Grieg-Aslanoff and Johann Strauss, showing fluent tone and impeccable musicianship. Robert Payson Hill was at the piano for Miss Rowe, and Elizabeth Workman Heyde accompanied the chorus. Doris Fetzer was at the organ. M. C.

Carolyn and Earle Blakeslee Sing Duets

A program of vocal duets was given at Times Hall on March 31 by Carolyn Blakeslee, soprano, and Earle Blakeslee, tenor, a recital of unusual nature distinguished by a list of numbers showing taste, careful selection and intelligent research. This included numbers by Carissimi, Handel, Massenet, Faure, Milhaud, Mendelssohn, Schubert, Schumann, Brahms and Hindemith. Mr. and Mrs. Blakeslee impressed the large audience with the pleasing tone qualities of their voices, observance of style and the fresh, youthful approach in their interpretations. Edwin McArthur was the adept accompanist. B. G.

Florence Mercur's Piano Program

Florence Mercur's Town Hall program of March 31 offered a well rounded program of piano music, beginning with Scarlatti's Pastorale and Capriccio; Brahms' Five Waltzes, op. 39 and his Rhapsodie in E flat, No. 4; Beethoven's Sonata op. 52; a Chopin group, and an assortment by Albeniz, Granados and Liszt. The artist commands a lovely bell-like quality of tone and clarity of passage work. The Beethoven sonata showed depth of feeling and she negotiated the sudden sforzandos with great finesse. D. B.

Josefa Rosanska Plays

Josefa Rosanska in piano recital at Carnegie Hall on April 1 drew a large attendance that applauded her warmly throughout the evening. Her program was performed with remarkable dexterity, though interpreted so that the works sounded surprisingly like each other. The Beethoven C minor Sonata, Opus 111, for instance, might have been mistaken for a newly discovered masterpiece by Chopin, while the latter composer did not at all seem like his usual self. The two Debussy numbers suffered most in this respect, since execution, rather than the creation of atmosphere, is the recitalist's strongest point. The concluding Paganini-Liszt A minor Caprice was in one sense the best number of the evening, done with plenty of *brio*, sparkle and speed, a prodigious tone, and fine pedalling. T. P.

Henry Schroeder Gives MS. Work

Musicianship and a fine sense of atmospheric content of numbers marked Henry Schroeder's recital in Times Hall on April 2. The baritone began with an aria from Mozart's Marriage of Figaro, followed by songs of Torelli, Durante, Sibella and Tosti, and a German group by Schubert, Wagner, Strauss and Brahms. Four Scriptural Songs by Brahms were sung without pause; after the intermission came Hebrew music by Ravel, Levi-Kossakoff, Julius Chajes (Adarim) and the first performance (Ms.) of Jacques Wolfe's Minyan. An English group by Campbell-Tipton, Diack, Erlebach and Carl Deis concluded the rewarding program. Richard Wilens supplied excellent accompaniments. D. B.

Norma Silverman's Pianism

Norma Silverman, pianist, was introduced to New York on April 3 at Town Hall. The program listed the Rameau-Godowsky Tambourin, the Prelude No. 8 from Bach's Well-Tempered Clavichord, Beethoven's E Minor Sonata op. 90 and the Chopin Sonata in B-flat Minor, other Chopin works, and shorter numbers of Brahms, Schumann, Debussy and Prokofieff, as well as her own Suite for Piano (first performance). Miss Silverman, after a rather inauspicious beginning, gave admirable expression to her interpretative ability. Her own suite showed creative talent, proving an interesting and deftly made score. D. B.

Miriam Woronoff Introduced

A debutante of charm and promise bowed at Times Hall on April 3, Miriam Woronoff, pianist, revealed these qualities in a program listing Bach's Partita in B flat, Beethoven's sonata op. 31, No. 3, Variations Serieuses (Mendelssohn), and works of Ravel, Brahms, Shostakovich and Khatchaturian. Innate musicality and taste made the recital interesting; with further development, she may become a first-rate piano talent. D. B.

ALTON JONES

"A SOLID, SATISFYING AND OFTEN POETIC READING. AS A TONALIST, HE WAS ABLE TO CALL FORTH FROM THE KEYBOARD A VARIETY OF SOUND EFFECTS." —N. Y. Herald Tribune

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

STEPHAN HERO VIOLINIST
Martin M. Wagner, 8905 Sunset Blvd.
Hollywood 46, California

MORLEY EVANS BARITONE

HELEN ALEXANDER LYRIC SOPRANO
Concert Management VERA BULL HULL, 101 West 55th Street, New York City 19

HENRY L. SCOTT CONCERTS
Tivoli-on-Hudson, N. Y.
Inquiries will be sent to divisional representatives.

MINNEAPOLIS SYMPHONY HAS A BRILLIANT YEAR

By EARLE G. KILLEEN

MINNEAPOLIS. — March swung into concert stride with the reappearance of the Minneapolis Symphony Orchestra in Northrop Auditorium. The conductor and players were imbued with high purpose to turn the Symphony in B flat major of Chausson away from academic channels into the more sensitive flow of finer French ideals. This was accomplished. Walton's Portsmouth Point was very English, with noisy, choppy cross-currents, Yehudi Menuhin exposed the lyric side of the Brahms Concerto, and received the plaudits of the audience. Mitropoulos and the orchestra were welcomed heartily.

The fifteenth concert of the season presented the Third Symphony of Sir Arnold Bax, and the Tchaikowsky Piano Concerto No. 1 as principal numbers. Neither the ingenuity of Mitropoulos, nor the skill of the orchestra could dispel the monotonous unfolding of the Bax work, although many interesting episodes were brought into sharp focus. The reading of the concerto by Alexander Uninsky was remarkable for speed. Beethoven's "Leonore" Overture No. 1 began the concert with precision and contrast admirably contrasted.

Now and then Mitropoulos concocts a program out of bits from here and there, as happened recently. When such composers as Rossini, Gluck, Chaminade, Krenek, Handel and Tchaikowsky foregather at a symphony concert, the result is a musical kaleidoscope. Two principals from the orchestra, René Rateau, flutist and Vincent Mauricci, violist, were soloists, and their work was particularly enjoyed. The new Krenek variations, Tricks and Trifles, proved to be attractive persiflage. Mitropoulos paraded the charms of the Tchaikowsky Symphony No. 2 with half an eye on the tinsel. The program generated more than usual applause.

The seventeenth symphony concert was a very pleasant affair. Albert Spalding developed the solid worth of the Respighi Concerto Gregoriano for violin and orchestra aided by the alert cooperation of Mitropoulos and the orchestra. The Holst St. Paul's Suite for strings proved to be gay and engaging. The Berlioz Overture, Benvenuto Cellini, made a sedate preface. Yves Chardon, assistant conductor, directed the final number, the Saint-Saens Symphony No. 3 and made of it a work of splendid sonorities sharply contrasted with restrained melodies. Mr. Chardon was given an ovation, and deservedly.

Symphonic Highlights

Recent weeks held four excellent concerts by the Minneapolis Orchestra under Dimitri Mitropoulos. At these some of the best playing of the season was displayed; a much finer dynamic precision and a more clever blending of sections was heard. The tenth concert included the Fidelio overture, and Seventh Symphony of Beethoven, The Swan of Tuonela by Sibelius and the Liszt Piano Concerto in A Major boldly proclaimed by Witold Malcuzynski.

The eleventh concert featured Yves Chardon, principal cellist, as soloist in Epiphanie by André Caplet, a work of subtle charm, deftly performed. The Magic Flute Overture by Mozart, the Concerto for Orchestra by Morton Gould and Symphony No. 1 by Sibelius completed the program. Mr. Gould was present and was acclaimed by the audience after the vivid interpretation of his work by Mitropoulos.

Francescatti and Kapell Soloists

The twelfth concert, exhibited particularly noteworthy orchestral ensemble. A delightful and delicate precision marked the performance of the Handel-Harty Water Music. Benjamin Britten's Sinfonia da Requiem was realistically modern. The high point of a brilliant concert was Zino Francescatti's playing of Beethoven's Concerto for Violin, a flawless performance.

The thirteenth concert, the last before the orchestra's winter tour of five weeks, proved to be another instrumental success. Ravel's Le Tombeau de Couperin and Mozart's Symphony No. 35 were cleanly played and so adroitly conducted. Add to this William Kapell's surprisingly mature reading of the Brahms Piano Concerto No. 1 and we have a program of major magnitude.

Vladimir Horowitz was heard in recital in the Concert Bowl of the Municipal Auditorium. This concert, under the management of Mrs. Carlyle Scott, was another capacity audience affair. The audience seized every opportunity to applaud the pianist and insisted upon encores until it was granted the Horowitz version of Stars and Stripes Forever! The composers represented were Haydn, Mendelssohn, Chopin and Liszt.

Previously, a recital by Nadine Conner, Metropolitan soprano, the fifth event of the University Artists Course sold out huge Northrop Auditorium. The recital was a model of lyric singing with Chère Nuit by Bachelet as the high spot.

3-Choir Festival Marks a Decade

Marking a decade of its existence, the Three Choir Festival, under the musical direction of Lazare Saminsky, extended its annual series this year to four sessions at Temple Emanu-El.

On the afternoon of March 24, an interesting Symposium on Ancient Hebrew and Early Christian Melody was heard, in which the speakers included Dr. Reginald de H. Tupper, Vice-Director of McGill University, Faculty of Music, Montreal; Dr. Curt Sachs, of New York University, who spoke on the Origins of Early Christian Music; Dr. Oliver Strunk, of Princeton University, Byzantine Psalm Tone and Hebraic Tradition; Mr. Saminsky, on Ancient Hebrew and Early Latin Chant, Affinities and Lessons; and Joseph Yasser, on Restoration of Early Hebrew Music. The various topics were illustrated with musical examples by Moses Rudinow, tenor, Betty Gladstone, soprano, John Bacon, baritone, and Manfred Malsch, organist.

The festival proper began with two sessions on the afternoon of March 29. The highly original programs were devoted to the music of Eurasia and the American West, and included solo, choral and, for the first time this year, dance examples. First hearings were Modes of Transportation, by George Tremblay, and Evocation by Alvin Etler, both performed by the Eskamir String Quartet, the first depicting the Mayflower, Covered Wagon, and Iron Horse in ambitious programmatic idiom, and the Etler piece—marking the 100th anniversary of Thoreau's work—proving poignant and individual.

Dances from the East a Feature

Other first performances were A Choral Sequence, by Edward T. Cone, and Three Poems by George McKay, both sung by the Emanu-El Choir, led by Saminsky. The Cone pieces (Invitation, Mist, and Conclusion) had a searching and eloquent style, and the McKay works (Pines, Summer, Mountains) held considerable subtle feeling. The choral section also included Mr. Saminsky's moving Newfoundland Air, and earlier in the afternoon brought forward some music of ancient Russia, excerpts from Moussorgsky's Khovantschina and Rimsky-Korsakoff's Song of Songs, with Nelson Starr, baritone, Barbara Stevenson, soprano, and Ilya Tamarin, tenor, as soloists.

Most intriguing of the sequences were the songs and dances of Eurasia, which included Altay Kozak and Kalmouk Dances, executed with spirit by Ernestine Stodelle, dancer, while various other exotic folk regions of the East were represented by choral and other music performed by the Emanu-El Choir, Esther Glazer, violinist, and Norvel Campbell, tenor. The final bracket brought the joint choruses of Barnard College and Emanu-El, under Igor Buketoff, in works of Jose Nunes Garcia, Villa-Lobos, Otto Luening and William Billings, concluding what was certainly the most rewarding and original program ever offered in this series.

Later in the afternoon Music by Americans of the Past and Present was offered in honor of the 50th anniversary of the American Guild of Organists. Organ works by John Tasker Howard, Deems Taylor and James Rogers were played by Willard I. Nevins, director of the Guilmant Organ School. Choral works by Frank Van der Stucken, Harry T. Burleigh, Leo Sowerby and Ernest Bloch were climaxed by Arthur Shepherd's Grace for Gardens, in which Edith Fischer, soprano, Elsie MacFarlane and Eileen Press, contraltos were the soloists. Isadore Freed led four of his impressive works with the Temple Chorus of Long Island and Emanu-El choir.

The following morning, March 30, an organ program was offered in interesting style by Robert Baker, who ranged over such widely contrasted works as a Concerto by Salamone Rossi (arr. by Max Sinzheimer), a Prelude on a Palestinian Theme by Julius Chajes, and old chants from Southern Ukraine and Turkey. The choral portion included settings on "long tunes" from the Medieval Rhineland and Yemenite Chants; Hear, O Israel, by Chajes; Cause Us to Lie Down in Peace, by Max Helfman; the Old Palestinian air Ani Hada; and O Master of the Universe, by the 16th Century Salmone Rossi. Taking part in the latter portion, and providing some highly polished and finely blended work were the Emanu-El Choir, assisted by Elizabeth Langley, soprano, Elizabeth Dunning, contralto, Joseph Portnoy, tenor, and Messrs. Baker and Malsch at the organ.

R. K.

"HAVE YOU SEEN YOUR VOCAL CORDS?"

By WILLIAM A. C. ZERFFI

A few weeks ago I was discussing some aspects of voice production with a young singer who is a member of the Metropolitan Opera Association. During the conversation I asked him if he had ever seen his vocal cords or perhaps those belonging to someone else. His reply was negative. All he had ever seen were pictures of the cords.

Here was a man whose career and livelihood were dependent upon something which he had never seen and about which he had only hazy and indefinite ideas. This attitude, however, is by no means exceptional, it would be an unusual experience to meet a singer who was well acquainted with the appearance and action of his vocal organ.

Singers seem to be inclined to the belief that so far as the throat is concerned ignorance is preferable to knowledge. It is feared that such knowledge would lead to their becoming over-conscious of their throats! In this regard it is interesting to note that some ninety-odd years ago, when Manuel Garcia invented the laryngoscope, its use was obpected to on similar grounds, and the controversy which developed caused Garcia to make the following statement: "Although I entirely agree with Dr. Mackenzie that a pupil can become a clever singer without ever having seen his glottis, I still believe that some exact notions on the formation and the action of the vocal organ would be more useful than hurtful to the rising singer."

The singer who has seen his vocal cords or others will inevitably appreciate more than ever what a remarkable organ the larynx is. He will realize that it is his ever-willing servant, provided he gives it freedom of action. The moment he attempts consciously to control it, trouble begins. Not that knowledge of this action of the vocal organ is in itself so important. In fact, I believe that study of the action of the vocal organ without taking into consideration those factors which interfere with its freedom of action has led many investigators astray and has been of relatively little help in solving the problem of voice production. In other words, a little learning is still dangerous. All factors concerned with the production of the voice must be considered before a satisfactory explanation can be achieved.

•

That a consideration of the subject should not be evaded by all who are concerned with the production of the voice is clearly indicated by the following incident. A well-known laryngologist told me recently that a teacher of singing, prominent in the musical life of the city, had asked to be allowed to see a larynx so that he would know what the vocal cords looked like. The doctor then went on to say that he had several of this teacher's pupils as patients, but that he had been unable to see their vocal cords owing to the extreme tension of their throats! This I can state from my own experience is an infallible indication of incorrect production of the voice. Dr. Chevalier Jackson, perhaps the most famous laryngologist in the world today, has stated that in 98% of cases the professional singer ends up with the loss of his voice. Coming from so eminent an authority, this is a statement which can hardly be lightly dismissed either by singers or teachers of singing.

Surely singers must realize that they have nothing to lose and everything to gain by a thorough investigation of their problems. The existing diversity of opinion can be resolved only when the vocal mechanism is understood and methods used which are in accordance with the facts. These facts are available to all who will take the time and trouble necessary to understand them, and with this understanding would come an agreement upon principle which so far has not been achieved.

SINGING OPERA ROLES ON TWO CONTINENTS

NORBERT ARDELLI

A promising tenor voice, the confidence of youth and Caruso's blessing were the assets Norbert Ardelli took to Europe in the 1920's to enter an opera career. In those days, young singers, as soon as their teachers pronounced them "finished," sailed by the next boat to France or Italy, hoping for a debut in some provincial opera house.

Norbert Ardelli made his as the Duke in Rigoletto at Lake Como. That evening, stricken with stagefright, he steeled himself to go on by remembering that Caruso, now some years dead, had praised him as an opera-struck youth and advised him to take lessons. At the same time, Ardelli remembered forlornly that Caruso was the most good-natured of all the operatic gods and could never disappoint or deny anyone.

However, encouraged by his reception that first evening, he felt he was justified in deciding that more than good nature had prompted Caruso's hopeful words.

A Mascagni Anecdote

The next years proved that he was right. Riccardo Zandonai chose him to sing in the revival of his opera Conchita at the Teatro Reale, Rome; Bruno Walter paid him a like honor for the remounting of Don Carlos at the Vienna State Opera. He also was singled out by Mascagni for Turiddu in the 50th anniversary tour of Cavalleria Rusticana.

Ardelli relates that Mascagni, who was over 80 at the time, retained his ability as a conductor, but tired easily. Not wanting to admit that he needed a rest, he would interrupt rehearsals with jokes and stories, regaling the cast while he took time off from the podium. This was entertaining, but rehearsals sometimes lasted until 3 A.M.

In 1939 Mr. Ardelli sang in Manon Lescaut at the open air performances in the gardens of the Sforza Castle in Milan. The audience numbered 40,000, among whom were officials from La Scala, who came back after the third act and offered him a five-year contract. The tenor sang at this famous opera house until America entered the war, when he left for his own country, taking the last clipper from Lisbon.

Here he has appeared in many operatic roles with the New York City Center Opera, as well as in concert. The close of hostilities brought him immediate invitations to return to Europe, among them one for the first post-war mounting of the great Florence festival, Maggio Fiorentino. M. L. S.

•

5 Artists for Gainsborough Foundation

Five artists appointed to the committee of the Gainsborough Foundation, created last autumn by Louis P. Gainsborough, of San Francisco, to assist talented young musicians, were announced on April 9. They are Lily Pons, Wilfred Pelletier, Giovanni Martinelli, Samuel Barber, and Gian-Carlo Menotti. Mr. Gainsborough, who recently arranged for a Cuban music student to be sent to the United States to complete his training, plans to set up branches of the foundation in China, India and the Philippines, as well as this country. A "screening" committee will choose those eligible among applicants, and a board of judges will hold auditions to select final winners.

Two-Piano Performances Allow Artists Varied Palette, Say the Yaysnoffs

A wide color palette is available to the sensitive and responsive performers of two-piano music, according to Iris and June Yaysnoff, charming members of the duo-piano team The Yaysnoffs.

"The possibilities for two-piano ensemble is quite limitless and elastic," said Iris in a recent interview, "that is, providing one examines the second piano, as it were, or interchanging second, not as a supplement to the first piano, but rather as a sheet of manuscript paper on which one is about to set down the various instrumentation of an orchestra. Sister and I have transcribed largely for this medium—over 300 works—using different effects and ideas in ensemble harmonies for each so that hardly a half-dozen of them follow the other half in either thematic material or interpolation.

"To employ two pianos as a sort of bass-and-treble effect or as a kind of transparent de luxe edition of the even metronome time beat of teacher and pupil in the classroom, has always seemed to us a disturbing waste; like a threadbare piece of cloth instead of the rich warmth of a completed tapestry. To be considered are coloring; tonal effects; linking and combining the two instruments—much as one does in scoring for the orchestra—figuration work, second and third and fourth part harmonies; and finally the crescendo, where the full power of the tutti of the orchestra can be achieved. Owing to the agility and capacity for tonal effects (if one uses the 'inner ear') two pianos can attain a constant freshness of arrangement, of unity, and surprising combinations, and as such, could become an attraction second to none on the concert platform."

Possibilities for Transcriptions

June Yaysnoff spoke of possibilities for transcriptions. "The standard works for two pianos, Bach, Mozart and others," she points out, "are generally accepted by both audience and performer as a 'must,' and one or two of these works should be performed on recitals. But we believe that the future literature for two pianos will be the arrangement and transcription largely culled from the works of the solo pianist, violinist, cellist and the like. In fact, we have found that transcriptions for two pianos can be intelligently and musically worked out from any instrument. These should not strive to copy the old master's style of two piano works, for to do so brings a dull and repetitious performance. New works, original or transcribed must strive for a newness of thought as well as innovation in ensemble playing; virtuosity in synchronization, wide in scope, limitless in possibilities will be the reward.

"The purpose of all music, it has always seemed to us, is a refreshment; a citadel of inner refueling, one might say. Its contours are what we make them, each to our own capabilities and technical dexterity; and the two-piano medium allows not only a wonderful opportunity for orchestral effects, but also an infinite and varied combinations of surprising sound-color." D. M.

THE AMERICAN STRING QUARTET
Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegyi, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.
For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

NIES-BERGER
Official Organist—N. Y. Philharmonic Orchestra
Organ Dept., Peabody Conservatory, Baltimore
Conductor—Brooklyn Oratorio Society

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

FREEDA CLUFF
SOPRANO
Available for RADIO and CONCERT
Suite 701, 119 W. 57th St., New York 19, N. Y.

GLORIA GREENBERG
PIANIST and ACCOMPANIST
Suite 701, 119 W. 57th S.t, New York 19, N. Y.

OTTO HERZ
PIANIST — ACCOMPANIST — COACH
302 W. 79th St., New York 24 SChuyler 4-5855

HUBERT DILWORTH
BARITONE
Appearing in BLOOMER GIRL
Available for Concerts and Radio
Per. Rep.: Leathe Hemachandra, Suite 701, 119 W. 57th St., N. Y. C. 19

CAPE COD MUSIC CENTER
The ideal summer for older boys and girls (14-18) who love music. Outstanding instruction — beginners and advanced — in instrumental and vocal music, composition, appreciation and ballet; Seashore Camp activities.

For Booklet address:
Director
MRS. C. C. CROCKER
Box 17
East Brewster, Mass.

IRMA SWIFT
FAMOUS TEACHER OF FAMOUS SINGERS
Opera — Concert — Radio
166 West 72nd St., New York 23 TR. 7-8939

DAVID ZALISH
PIANIST and TEACHER
Studio: 650 Crown St., Brooklyn, N. Y.
SLocum 6-2925

THEODORE and ALICE PASHKUS
A "unique and original approach to violin playing"
—MENUHIN
Studio: 201 West 54th St., N. Y. C.

Philadelphia's Spring Calender Full

PHILADELPHIA.—Among recent novelties presented by the Philadelphia Orchestra under Eugene Ormandy was John Haussermann's Concerto for Voice and Orchestra with Margot Rebeil as soloist. The work is in four movements with the voice singing on "Ah" as an integral part of the orchestra. The first movement is in classic sonata form, the second a complete song form, although only 30 measures long. The third movement, a Scherzo, has long, difficult vocal phrases and the fourth, Maestoso, is serious and somber with a cadenza at the end. Miss Rebeil's voice has an orchestral color well suited to the music.

Walter Piston's Second Symphony was also recently heard, the first and third movements decidedly rhythmical with rather discordant harmonies and a heavy orchestration, the second movement somber and somewhat dull. At the conclusion Mr. Piston acknowledged the applause. Bernard Rogers' contemplative Soliloquy was given its first performance at these concerts with William Kincaid scoring as solo flutist. The Vivaldi-Molinari "Echo" Concerto for strings had Alexander Hilsberg and David Madison as soloists. Notables appearing with the orchestra have included Artur Rubinstein and Joseph Szigeti.

Szell and Schnabel

Members of the Philadelphia Orchestra Pension Foundation were favored with a memorable Beethoven-Brahms program with George Szell conducting and Artur Schnabel as soloist.

A young Australian pianist was soloist at the orchestra's fourth Concert for Youth. Allison Nelson, 19 years old, who was brought by Mr. Ormandy to study at the Curtis Institute, played the Cesar Franck Symphonic Variations, displaying mature poise and ample technic. Leon Fleisher, 17 year old pianist, made his Philadelphia debut as "surprise" soloist for the final Youth Concert. Mr. Fleisher captivated his audience with his poised and masterful playing of Rachmaninoff's Variations on a Theme by Paganini.

Donald Dickson, a newcomer to the La Scala Opera forces, was the star of the evening in the company's presentation of Traviata. The baritone's powerful, sonorous voice was ideal for the role of the elder Germont. The La Scala forces also gave Giordano's Andrea Chenier for the first time in five years, under Giuseppe Bamboschek, with Kurt Baum as Chenier and George Czaplicki as Gerard winning laurels. Elda Ercole sang Madeleine, and others were Ralph Telasko, Lillian Marchetto, Mildred Ippolito, Francesco Curci, Jeanne Darnell and Wilfred Engelman.

Jules Falk presented Josef Hofmann in his first recital in Philadelphia in six years.

Great Masters' Series

In the third concert in the Great Masters Festival Cycle, conducted by James Allan Dash, Claudio Arrau was soloist in Beethoven's Piano Concerto No. 4, playing with a brilliant, clear tone. The feature was the rarely heard Mozart Requiem. Trained by Dr. Dash, the chorus sang with inspiration and the quartet, Barbara Stevenson, Elsie MacFarlane, Norvell Campbell and John Bogue did fine ensemble work. Miss Stevenson's short solo passages were particularly effective.

The Guild for Contemporary Music held their second concert of the season. Edmond DeLuca's Sonata for Viola and Piano was performed by Erwin Groer and Walter Miller; Natalie Ryshna played Vincent Persichetti's third Piano Sonata and Prokofieff's second Piano Sonata; songs by Jane Kolb were interpreted by Kathryn Kreider, soprano, with the composer as accompanist; and Three Pieces for Women's Voices by William R. Smith were presented by the University of Pennsylvania Women's Glee Club.

Lois Von Haupt Heard By Musicologists

Lois Von Haupt addressed the New York Chapter of the Musicological Society of America on April 18 on Jazz, the Evolution of a Style. Miss Von Haupt recently won a nation-wide competition in musicology for her research on the subject and was awarded a graduate degree at New York University.

SOPRANO FROM GREECE.

Niki Galazoudi, who recently came to this country and will give a New York recital at Times Hall on May 16, is a graduate of the Athens Conservatory of Music. She has sung the title role in Louise in which she won the commendation of the composer, Charpentier, under the baton of Dimitri Mitropoulos, and has also appeared in Europe as Madama Butterfly.

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

CELIA SALOMAN
CONCERT PIANIST—TEACHER
43 Washington Square So., New York 12, N. Y.
ALgonquin 4-0525

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
411 West End Avenue New York City
TRafalgar 7-0199

FRANCIS ROGERS
TEACHER OF SINGING
Member Faculty of the Juilliard Graduate School
Member American Academy of Teachers of Singing
144 East 62nd Street, New York 21, N. Y.

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel and Toba Brill
123 West 79th St., N. Y. C. TR. 4-9001

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

MRS. A. THEODORE GAILLARD
TEACHER OF PIANO
Recommended by world-famous pianists for exceptional results with children
61 East 86th St., N. Y. C. 28 SAcramento 2-5828

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE PRODUCTION — REPERTOIRE
344 West 72nd St., New York TRaf. 7-4999
Among the many prominent singers and actors who have studied for a number of years at the Dornay-Culp Studios are: LUCILLE MANNERS, DOROTHY KIRSTEN, MORTON BOWE, JOSE FERRER and EDDIE ALBERT.
MUSICALES RECORDING

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MAY L. ETTS
TEACHER OF PIANO
ASSISTANT TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

GRETA M. SCHOENWALD
TEACHER OF VOICE
Coach for Opera, Concert, Lieder and Oratorio
166 West 72nd St., N.Y.C. 23. TRafalgar 7-4085

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Modern technique. Interpretation in classical and modern repertoire. Students given opportunity for public appearances. Among those who have studied with Mr. Berúmen for a number of years are: BLANCHE GAILLARD, EVELYN WHITE, CONSTANTINE CALLINICOS and ELVIN SCHMITT.
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., N. Y. C. 28 AT. 9-7470

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
New York: 44 W. 77th St. TRafalgar 7-7716
At Philadelphia studio on Wednesdays

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D.C.

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

LOTTE LEONARD
Voice Teacher, Interpretation, Program Building, Complete Education in Opera, Oratorio, Lieder.
Teacher of Nan Merriman and Paula Lenchner
48 W. 84th St., New York City. TRafalgar 4-6348

ROBERT POWELL Tenor
Teacher of Singing—Member voice faculty Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

Maestro WILLIAM F. GROSVENOR
Voice Teacher of Famous Singers
Pupils carefully prepared for Radio, Concert, Opera and Light Opera
202-203 Fine Arts Bldg., Portland 5, Oregon

NEW PUBLICATIONS

COMPOSER AND CRITIC; 200 Years of Musical Criticism, by Max Graf. W. W. Norton & Co., Inc., N. Y. $3.75.

Dr. Graf, who served as a prominent Viennese music critic from 1890 to 1938, came to America after the Anschluss and has given lectures at the New School for Social Research in New York. He writes with much color, wit and erudition about the part which critics have played in shaping music history. This opens up a new field in research; though his book does not cover all eras, it does treat some outstanding ones.

After an introductory chapter about the Vienna he remembers, where Brahms and others walked in the flesh (an especially touching anecdote tells about Bruckner, who fell upon his knees during a lecture at Vienna University when the Angelus sounded), the writer recreates the eighteenth century. He makes especially understandable the severe edicts of the Age of Reason, revolting against the Baroque, particularly the opera in which many deities and machines abounded, such as the Handelian. He outlines the various styles of criticism in different ages—showing, for example, how Haydn and Mozart were castigated for their "modernisms"; and how the introspective abandon of the age of Romanticism elevated Beethoven and others to the supernal pinnacles. Finally he treats rather briefly the furore over 20th Century composers such as Schoenberg and Stravinsky.

Dr. Graf makes one thing abundantly clear—criticism, though it can pave the way for new schools and effectively win the public to them, has very little influence, in the long run, in keeping down the "presumptuous" radical who has something of value to contribute to future musical development. In his treatment, the American critical work of Henderson, Finck, Hale and others is considered, with the palm for perspicacity given to Huneker.

This book, though in some respects a brief one, is a masterly job of recreation of various eras, with some very telling word pictures of the historical, political and cultural currents of the day. It is a worthy addition to the fine Norton list.

SECRET CHROMATIC ART IN THE NETHERLANDS MOTET, by Edward E. Lowinsky; translated from the German by Carl Buchman. Columbia University Press, N. Y. $4.50.

For musicologists only. It is Mr. Lowinsky's thesis that the Netherlands motet showed one facet to the outside world, but to those in the know it displayed secret chromatic intervals and modulations that were frowned upon by the Church. The author examines with detail many of the works of Clemens non Papa, Waelrant, Crecquillon, des Prez and the others. Naturally, a working knowledge of musical notation, the modes, and the theory of medieval music is necessary for full understanding. It will be felt by many that Lowinsky amplifies his theory beyond reasonable proportion, seeing codes and ciphers behind every innocent bar of music he examines. He traces the religious and social backgrounds of the music under discussion and concludes that the composers really were matching wits with the Inquisition.

Miniature Scores

AN AMERICAN IN PARIS, by George Gershwin. MERRY MOUNT SUITE, by Howard Hanson. Music Publishers Holding Corp., N. Y. $3 each.

The complicated Gershwin score is well printed, with a foreword by the publishers. There is no point in going into the qualities of the music; it is here to stay. It was recently recorded and those who have the discs might want this as a companion. The inside covers of the Merry Mount score provide a synopsis of the opera plot. This suite has been performed quite a bit by orchestras throughout the country. It has many appealing moments, exceptionally full scoring and a large percussive battery in addition.

THE WHITE PEACOCK, by Charles T. Griffes. G. Schirmer, Inc., N. Y. $1.

This is the 34th issue in the Schirmer Study Score series of orchestral and chamber works. It is clearly printed and though the format is quite a bit larger than the miniature scores it compensates by being easier on the eye.

Cantata

YELLOW RIVER CANTATA, by Hsu Hsing-hai with text by Kwang Wei-yuan. Leeds Music Corp., N. Y. $1.

Composed in 1939 by the 38-year-old Chinese composer, Hsing-hai, Wallingford Riegger has adapted the work for American use. Scored for chorus, soloists and narrator, the Cantata is based on the story of the heroic fight against the powerful enemy. It is divided into six sections—Chant of the Yellow River Boatmen, Invocation, Folk Song of the Yellow Water, Dialogue on the River Bank, Defend the Yellow River and Rage on, O River! The style and harmonies are especially striking since Mr. Hsing-hai studied with Dukas and Prokofieff as well as acquiring a thorough grounding in Chinese traditional music. Thus the idioms of the West and the East are welded into an inspiring work.

For Piano Solo

ONCE UPON A TIME, by Lazar Weiner. Edw. B. Marks Music Corp., N. Y. 50c.

A whimsical little descriptive piano piece telling the story of the old couple whose hen has layed an extra large egg which an ugly black crow smashed. Of course, the little hen obliged with another the next day giving the tale a happy ending. Not too difficult technically, but the piece requires mature musical insight and careful study of all the charming musical innuendos.

NABANUSIT, by Gizi Szanto. Composers Press, Inc., N. Y. 50c.

Miss Szanto, a gifted pianist and pupil of Isador Philipp, offers a Concert Etude for her instrument named after the Nabanusit river. As the title would suggest there is a steady flow of running passages in the left hand with an aggreeable melodic line in the right which builds to several climaxes and then subsides.

For Two Pianos

LARGO AL FACTOTUM, from The Barber of Seville, by Rossini-Kovacs. Elkan-Vogel Co., Inc., Philadelphia. $2 for 2 copies.

This transcription has been played in concert and recorded by Luboshutz and Nemenoff. It is fairly difficult with some tricky spots. It must be played cleanly, with verve, and the opening 20 measures or so can be made quite amusing. Written in C major there are many passages of staccato sixths and much snappy chordal work. An excellent encore piece.

For Viola and Orchestra

RHAPSODY FOR VIOLA AND ORCHESTRA, by Isadore Freed. Carl Fischer, Inc., N. Y. $2.50 (for piano reduction).

Beginning with an *allegro ferverte* in (approximately) B minor, the music proceeds through many moods and changes in tempo. It is strong, rugged, very dissonant, with a percussive piano reduction that is adequate but in no way pianistically written. The writing for the solo instrument has some difficult spots, but it is not technically difficult in the sense that virtuosic showpieces are. The difficulty will mainly lie in a knowledge and sympathy for the modern idiom. Score and parts are available on rental.

For Viola and Piano

ARIOSO and POEME, by Leo Russotto. SYNCO-RHYTHMICON, by A. E. Borodkin. Witmark and Sons, N. Y. 60c for the first; 75c for the others.

The Arioso has a subtitle "Di Stile Antico" and is a faithful imitation of the 18th Century Italian writing. With a piano accompaniment of simple chords, the violin weaves a stylized ornamental melody around it. The Poème is strongly French, with no dissonances and a Frankian or Chaussonian chromatic treatment. Many will like the lush measures, though no real individuality is present. The Synco-Rhythmicon is also avaliable for cello and piano. It opens with a free rhapsodic introduction and proceeds to a Blues tempo, then an allegro vivo, and after several abrupt transitions it ends on a held note while the piano has a short running passage under it.

For Violin and Piano

PASTORALE, by Germaine Tailleferre. Elkan-Vogel Co., Inc., Philadelphia. 80c.

Typically French in feeling, the music has a simple chordal accompaniment over which the violin sustains a long cantilena. It is agreeable, pleasant, easy to play, and good for amateurs and professionals alike.

For Voice and Piano

DAVID, and IN THE WOODS, by Paul Bowles. Associated Music Publishers, Inc., N. Y. 60c each.

These songs are excellent pieces of music; they are imaginatively and richly harmonized while they create and maintain a mood. Bowles himself wrote the words to In the Woods while Frances Frost was responsible for the lyrics to David. The piano accompaniment is simple, the idiom is modern but not self-consciously. Both for medium voice.

FREEDA CLUFF,

dramatic soprano, and Carl Deis, composer-pianist, gave a Musicale Intime at the Third Presbyterian Church, Elizabeth, N. J., on March 19, sponsored by the Lionel Hayes-Robsarte Scholarship Fund. The program included French works and a group of Mr. Deis' songs, one unpublished, and piano pieces. Miss Cluff, born in California, has been soloist for Southern California choral organizations, in Hollywood Bowl with the Los Angeles Philharmonic, at Salt Lake Tabernacle, and has given two New York recitals.

CARL FISCHER
ANNOUNCES PUBLICATION OF
THE
SCHILLINGER SYSTEM
OF
MUSICAL COMPOSITION
BY
Joseph Schillinger
(IN TWO VOLUMES)
The System used by leading
COMPOSERS and ARRANGERS
of music today.
Price for the set: $30.00
Write for the descriptive booklet or send your order to
CARL FISCHER, INC.
COOPER SQUARE, NEW YORK 3
119 WEST 57 STREET, NEW YORK 19
BOSTON • CHICAGO • DALLAS • LOS ANGELES

FIRST PERFORMANCE OF
SUITE
for string orchestra
by
JOHAN FRANCO
by the
American Chamber Music Ensemble
under Harold Kohon
MAY 11, 1946
TOWN HALL at 5:30 P.M.

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.

A NEW AND DIFFERENT COLLECTION
gladys swarthout
ALBUM OF CONCERT SONGS AND ARIAS
• *You'll find it a veritable treasure-house. Including material now published for the first time in the United States, here are sixteen songs and arias that represent so well Gladys Swarthout's unusual repertoire.*

$1.50

BACH	Bist Du Bei Mir
GLUCK	Vieni, Cho Pol Sereno, from "Semiramide"
HANDEL	Art Thou Troubled, from "Rodelinda"
SCHUBERT	Gott Im Frühling
BRAHMS	Mein Mädel Hat Einen Rosenmund
THOMAS	Gavotte, from "Mignon"
MASSENET	No Me Refuse Pas, from "Hérodiade"
BIZET	Recitative and Habanera, from "Carmen"
DUPONT	Mandoline
CHAUSSON	Le Temps Des Lilas
RACHMANINOFF	O, Do Not Grieve
CUI	The Statue At Czarskoe-Selo
TCHAIKOVSKY	Pauline's Romance, from "Pique Dame"
EDWARDS	Into The Night
NILES (Arr.)	I Wonder As I Wander
DEIS (Arr.)	Loch Lomond

G. SCHIRMER
NEW YORK 17 — 3 E. 43rd St.
CLEVELAND 14 — 43 The Arcade
LOS ANGELES 55 — 700 W. 7th St.

PICKUP CHATTER

By Harold C. Schonberg

Three of the releases, all first recordings, are of exceptional interest. Those are the Prokofieff and Stravinsky works. There is not too much of interest otherwise, and both companies still are pursuing the policy of releasing popular and semi-classical music under a masterworks label. It must be remembered, however, that neither of the companies earns anything on connoisseurs' items, as a rule, and many people obviously demand the lighter material. Very often the releases have consisted predominantly of unimportant selections or duplications, causing this column to bleat indignantly. This month, however, are found new works to balance the triteness of many of the other listed numbers, making a happy medium of sorts.

The Scythian Suite starts with a bang and keeps running along at a steady fortissimo, with precious few sections for relief. It can be deduced that the score is vigorous and energetic. Inevitably comparisons will be made with the Sacre de Printemps, which is unfair to both. A family resemblance is noted: one cannot miss the barbaric quality of the two, the rhythmic background, the acid harmonies. But Stravinsky's score is more imaginative and impressionistic; Prokofieff's has brute power and does not aim at much else. Not many machines will be able to handle the recording, which is overcut and shrill when the volume is turned down to a point where the walls will not shake.

Stravinsky's Nightingale is based on the fairy tale, which is one of the most beautiful short stories ever written. It is a fascinating score. Chinese scales are wedded to luxuriant Parisian orchestration, and while there is a feeling of the grotesque, almost of caricature, the result is compelling. The melodic and harmonic idiom is early Stravinsky, imaginative and daring. No trouble should be encountered for satisfactory reproduction.

Koussevitzky's version of the Unfinished is marred by a badly chosen break on the first side. Otherwise it is an admirable recording, ranking well with its numerous predecessors. It has polish and flows freely. In January, the Boston Symphony released an Isle of the Dead. Koussevitzky took five sides; the new Mitropolous version takes six. Columbia has accorded its album clearer recording, in which details emerge that before were hidden. Nevertheless Rachmaninoff's scoring is too rich in the horn and wind sections for successful transferrence to wax. Of the two sets, the Victor is mellower, but this is more sharply etched. Both convey the brooding, melancholic feeling of the music.

Toscanini is well represented. His version of the Grand Canyon Suite is well recorded, though the surfaces are poor. By his relentless clarification of structure, the conductor only emphasizes the musical poverty of the piece. The Coriolan Overture, of course, is Toscanini's own property, and he gives it a fast, dramatic, nervous interpretation. From the point of quality, the record is resonant and spacious. Ormandy's arrangement of the Handel is stately, skilfully orchestrated, and sumptuous without being in bad taste. The recording is a little over-resonant, but is a good disc to own. So is the Offenbach overture, which is gay, sparkling theatre music. Like many of the "Pops" recordings, though, it is shrill and overcut.

More Prokofieff

Outstanding among the instrumental releases is the first recording of the Prokofieff Sonata. It sounds forbidding at first, and none will deny that the music is stern, especially the first movement. There the feeling of a people at war is expressed (it was composed during the war years). Prettiness was far from the composer's mind then, even though the opening theme of the slow movement is a lush, romantic invention. Horowitz plays with virility. He seems more at home than in last month's Chopin selections, where more color was demanded. Here the accent is on the percussive side of the piano, and the steel fingers of Horowitz match the steely qualities of the music. All of the details emerge, including some complicated inner voices, thanks to the excellent recording. The other Horowitz recording, that of the Polonaise, is part of the Chopin set but released as a single disc for those who do not want the entire album.

Unfortunately, the Sandor-Rodzinski set does not come up to expectations. Deficient mechanically (tonal shattering, poor surfaces that need many playings to clear the grooves), it is unconvincingly played and lacks the sentiment so necessary for Rachmaninoff. The best buy still remains the Moiseivitch set, though it is rumored a new release will soon be forthcoming. Another poor recording is the Bauer disc, which for sentimental reasons, if no other, should have been outstanding. The veteran plays beautifully, with poetry and style and a leisurely manner far removed from the pounding virtuosos of today. Brailowsky's Liszt disc is methodically, clearly played, and the recording is good.

From Bach to Cole Porter

Released to coincide with the Easter holidays, Victor's album of sacred songs contains a much better selection than usually is encountered. Everything Miss Maynor sings is a great piece of music, and several are available as excerpts only here. The singer's exceptionally high voice, with its flutelike quality, is well reproduced, and she sings with obvious sincerity. The last disc, Sleepers Awake, is a reissue, having previously been originally released some years ago. It is sung with Ormandy and the Philadelphia Orchestra; all of the other selections are with Levin and the Victor Orchestra.

In her great aria from Fidelio, there is a suggestion that the tessitura is too high for Miss Bampton. Her middle range is full, but she forces somewhat on the top notes, with a noticeable tremolo. Toscanini lends firm support, and the recording is realistic. Of Eleanor Steber's two arias, Batti Batti goes better, with a feeling for the arch quality of the words. The lament from The Magic Flute, sung in English, has poor diction and a stiff feeling. From the standpoint of pure vocalism, the Albanese disc is superb. More could have been done with the orchestral part, however. The soprano's voice emerges with clarity, richness, a soft quality and a suggestion of plenty in reserve despite the stunning fortissimo B-flats in Vissi d'Arte. And as for the Cole Porter set, the best that can be said is that some of the songs still hold their own, handicapped as they are in this instance by particularly obnoxious arrangements.

■

Harold Kohon in Solo Program

Harold Kohon, heard earlier this season as conductor of a chamber music group, gave his own instrumental concert at Town Hall April 1. In an excellent program of classic and contemporary works, the violinist presented the first performance of Richard Arnell's Passacaglia, the Brahms Sonata in D minor, Ysaye's Sonata No. 3 for unaccompanied violin, Lalo's Symphonie Espagnole and compositions by Albeniz, Moussorgsky, Gershwin and Auer. Mr. Kohon made a fine impression as a serious musician technically expert and resourceful in conveying variations of mood and atmospheric color. Legato phrases were well-sustained and clear, and the more florid portions were played accurately and with intonation practically perfect. The Passacaglia was interesting in form, combining 17th century design with late 19th century romantic feeling, at the same time sounding new and modern. It was a very pleasant piece of writing. Frederick Waldman was the assisting artist at the piano.

M. C.

RECENT DISC RELEASES

Orchestral

BEETHOVEN: Coriolan Overture; NBC Orch., dir. Toscanini. Victor 11-9023, $1.

GOMEZ (arr. Jungnickel): Il Guarany Overture; Boston Pops Orch., dir. Fiedler. Victor 11-9112, $1.

GROFE: Grand Canyon Suite: NBC Orch., dir. Toscanini. Victor M-DM-1038, 4 discs, $4.50.

HANDEL (arr. Ormandy): Concerto for Orchestra in D; Philadelphia Orch., dir. Ormandy. Columbia 12280-D, $1.

OFFENBACH: La Belle Helene Overture; Boston Pops Orch., dir. Fiedler. Victor 11-9026, $1.

PROKOFIEFF: Scythian Suite, Op. 20; Chicago Orch., dir. Defauw. Victor M-DM-1040, 3 discs, $3.50.

RACHMANINOFF: Isle of the Dead; Minneapolis Orch., dir. Mitropoulos. Columbia M-MM-599, 3 discs, $3.50.

SCHUBERT: Unfinished Symphony; Boston Orch., dir. Koussevitzky. Victor M-DM-1039, 3 discs, $3.50.

STRAVINSKY: Song of the Nightingale; CHABRIER: Joyous March; Cincinnati Orch., dir. Goossens. Victor M-DM-1041, 3 discs, $3.50.

Instrumental

ACHRON: Hebrew Melody (arr. Auer); SIBELIUS: Mazurka, Op. 80, No. 1; Mischa Elman (violin), acc. Leopold Mittman. Victor 11-9111, $1.

CHOPIN: Polonaise in A-flat; Vladimir Horowitz (piano). Victor 11-9065, $1.

LISZT: Etude in D-flat; Waldesrauchen; Harold Bauer (piano). Victor 11-9113, $1.

LISZT: Valse Impromptu in A-flat; PAGANINI-LISZT: La Campanella; Alexander Brailowsky (piano). Victor 11-9025, $1.

PROKOFIEFF: Sonata No. 7, Op. 83; Vladimir Horowitz (piano). Victor M-DM-1042, 2 discs, $2.50.

RACHMANINOFF: Piano Concerto No. 2; Gyorgy Sandor and N. Y. Philharmonic Orch., dir. Rodzinski. Columbia M-MM-605, 4 discs, $4.50.

RACHMANINOFF: Danse Orientale, Op. 2, No. 2; GRAZIOLI: Adagio; Edmund Kurtz (cello) acc. Emanuel Bay. Victor 11-9024, $1.

Vocal

ADAMS: The Bells of St. Mary's; MALOTTE: The Lord's Prayer; Victor Chorale with orch. dir. Robert Shaw. Victor 11-9155, $1.

ALBUM OF MEMORIES: Irish-American Ballads by Ernest R. Ball—Mother Machree; Love Me and the World Is Mine; Dear Little Boy of Mine; I'll Forget You; Blanche Thebom (mezzo-sop.) and orch. dir. Jay Blackton. Victor SP-7, 2 10-inch discs, $1.75.

BEETHOVEN: Abscheulicher (Fidelio); Rose Bampton (sop.) and NBC Orch., dir. Toscanini. Victor 11-9110, $1.

LILY PONS WALTZ ALBUM: HERBERT: Kiss Me Again; BIXIO: Tell Me That You Love Me Tonight; COWARD: I'll See You Again; I'll Follow My Secret Heart; STRAUSS: Fledermaus Fantasy; GOUNOD: Waltz Song (Romeo and Juliet); Valse Ariette (Mireille); Lily Pons with orch. dir. Abravanel. Columbia M-MM-606, 4 discs, $4.50.

MOZART: Ah, I Feel Grief and Sadness (Magic Flute); Batti, Batti (Don Giovanni); Eleanor Steber (sop.) and Victor Orch., dir. Leinsdorf. Victor 11-9114, $1.

PORTER: Night and Day; Easy to Love; Begin the Beguine; In the Still of the Night; What Is This Thing Called Love; I've Got You Under My Skin; Why Shouldn't I; Rosalie; Allan Jones (ten.) with orch. and chorus dir. Ray Sinatra. Victor M-1033, 4 discs, $4.50.

PUCCINI: Vissi d'Arte (Tosca); O Mio Babbino Caro (Gianni Schicchi); Licia Albanese (sop.) and Victor Orch., dir. Weissmann. Victor 11-9115, $1.

SACRED SONGS: MENDELSSOHN: Hear Ye, Israel (Elijah); HANDEL: How Beautiful Are the Feet (Messiah); MOZART: Alleluja; BACH: Only Bleed and Break (Matthew Passion); Laudamus Te (Mass in B minor); Sleepers Awake; Dorothy Maynor (sop.) and Victor Orch., dir. Levin. Victor M-1042, 3 discs, $3.50.

SCHUBERT: Ave Maria; FAURE (Jean Baptiste): The Palms; Thomas L. Thomas (bar.) with Gustave Haenschen and his All-String Orch. and Chorus. Victor 11-9109, $1.

Make Singing a Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9683

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is "The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular

Announcing the 1946
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 1113, Austin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 CIrcle 6-1526

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y. SChuyler 4-4381

ALDEN EDKINS
BASS-BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

EDWARD MATTHEWS
AMERICAN BARITONE
Personal Representative: MARY L. SHANK
9 Rockefeller Plaza, New York 20 CO. 5-1332

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

MU PHI EPSILON
NATIONAL MUSIC SORORITY
Ava Comin Case, National President
University of Michigan, Ann Arbor, Mich.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago.

Roosevelt College
SCHOOL OF MUSIC
218 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

College of Music OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

Nicolai **MALKO**
CONDUCTOR
Personal Representative: Paul Bechert
525 East 89th St., New York 28, N. Y.

WILLIAM FRANKLIN
BARITONE
Recording exclusively for COLLECTORS ITEMS, Inc.
119 East 57th St., New York 22, N. Y.

IN SCHOOLS AND STUDIOS

Columbia University Festival To Premiere U. S. Works

A feature of the second annual Festival of Contemporary Music at Columbia University, New York, to be given under the sponsorship of the Alice M. Ditson Fund, May 10-13, is a premiere of Gian-Carlo Menotti's commissioned opera The Medium, to take place on May 9, and the work will be repeated on May 13 for visitors from other cities. Otto Luening is the conductor, and Mr. Menotti the stage director.

On May 10 an evening of ballet will be given by Martha Graham and her company. The NBC Symphony will play an afternoon concert on May 11, which will be broadcast. A program will be devoted to music of Charles Ives performed by Mordecai Bowman, baritone, and ensembles from the Juilliard School of Music, led by Edgar Schenkman, and there will be a concert of works written for high school performance, by the chorus and orchestra of the New York High School of Music and Art, under Helen Clarke Moore and Alexander Richter, May 12.

Teyte for Juilliard Summer School

Maggie Teyte, English soprano, will give classes in the interpretation of French songs at the Juilliard Summer School, George A. Wedge, director announced. There will be 12 classes of two hours each for performers and auditors. Miss Teyte will give constructive criticism and advice concerning the performance of works which singers are preparing for concert use. Illustrations will be given by Miss Teyte and artist members of the class. Auditions for performers will be held during the registration period, June 27 through 29.

Norfolk Music School Attracts Many Students

The sixth season of the Norfolk Music School of Yale University opens on June 17, on the Stoeckel estate at Norfolk, Conn., and continues through July 26. During the past five seasons the school, which is administered by the Ellen Battell Stoeckel Foundation and Yale University, has attracted students from Argentina, Brazil, Canada, China, England and 30 states. The director is Bruce Simonds, Dean of the Yale Music School, and the faculty is drawn largely from the university's teaching staff.

The six weeks' course includes lectures on the development of music by Dean Simonds and visiting speakers; group singing and individual lessons; special classes in ensemble-playing; classes in musicianship, school music, choral conducting and diction.

Two lectures a week will be given on poetry and art by Leonard Stevens, instructor at Phillips Exeter Academy, and Elizabeth Chase, Docent of the Yale Art Gallery. The subjects are Shakespeare and The Art of the Church; Its Building and Decoration.

In the evenings informal activities are held, such as folk dancing and madrigal singing, both under Mr. Simonds; readings of plays and poetry, by Miss Thompson and Mr. Stevens; additional illustrated lectures by Miss Chase; and picnics at scenic spots in the neighborhood.

Each Friday afternoon or evening a concert of chamber music will be given by members of the faculty and visiting artists, at Battell House, one of the school's four main buildings.

The faculty this summer, in addition to Dean Simonds, Miss Chase and Mr. Stevens, will include: Hugo Kortschak, assistant professor of violin-playing at Yale, head of the orchestral department, Manhattan School of Music in New York, and conductor of the New Haven Symphony Orchestra; Karl Zeise, cellist, Boston Symphony Orchestra; Marshall Bartholomew, associate professor of singing at Yale; Luther Noss, recently returned from service in the South Pacific to take up his duties as associate professor of organ-playing at Yale University; Arthur Bartlett Hague, assistant professor of piano at Yale; Virginia French Mackie, authority on school music; Sydney Thompson, executive secretary and teacher of speech; and Alice Thoren, secretary to the director.

Kate Bertram-Hess Presents Erna Zutermann

Kate Bertram-Hess presented Erna Zutermann, soprano, and Charlotte Beit, mezzo-soprano, duetists, in a recital at Carnegie Chamber Music Hall on March 27. Martin Rich was at the piano. Each singer offered a solo group—including songs by Brahms, Scarlatti, Gretchaninoff, Hahn and others—and three lists of duets by Purcell, Brahms, Mendelssohn, Dvorak, Franck and Massenet. This interesting and well thought out program won much applause from the audience. The protagonists were at their best in the duets, the two voices well matched in timbre and temperament.

D. B.

EDOUARD NIES-BERGER

will head the organ department at the Peabody Conservatory of Music summer session, June 24 to Aug. 3. The conservatory has six organs available for practice. Mr. Nies-Berger teaches on the large four-manual Skinner organ in the Concert Hall. Special attention will be given to students desiring to become church organists and to repertoire for recitals. On April 5 Mr. Nies-Berger gave a faculty recital at Peabody, and will give another during the summer.

Fanny Cleve Presents Singers

Fanny Cleve invited guests to the Studio Club on March 25 to hear a group of her voice pupils in "A Lesson Without Interruption," a form of public performance which she has found more effective than studio recitals in developing the inexperienced singer. When the audience, which crowded the room, had gathered, Mme. Cleve gave a brief explanatory speech, saying in part, "I have created these 'lessons' for my pupils to give them very early, nearly from the beginning of their studies, the opportunity to sing in a very informal way before people and learn to overcome stagefright . . . to give them the illusion that they are here alone with me. I will turn out the lights in the room where you, my guests, are sitting, and my pupils and I will ignore your presence completely as long as we are working."

Those appearing were Jane Christie, Laura Allen, Sonia Comora, Mary Mavros, Rita Lou Long, Mary Agresta, Gladys Meyers and Miriam Kupper, singing standard songs and operatic arias, with Miss Kupper adding two Palestinian Songs by Chajes. The pupils responded well to this type of presentation, showing to advantage their various degrees of natural talent and stages of training.

D. B.

FANNY CLEVE

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JOSEPH FUCHS
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

WALTER HENDL
CONDUCTOR — COMPOSER — PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

EUGENE ISTOMIN
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y.C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

BACCALONI
Management: WILLIAM MORRIS AGENCY, Inc.
Personal Representative: Arnold Pisani,
119 West 57th St., New York 19, N. Y.

Robert BRERETON
PIANIST
Management: JACK ADAMS & CO.
11 West 42nd Street New York 18, N. Y.

EUGENE CONLEY
TENOR
Exclusive Management: JACK ADAMS & CO.
11 West 42nd St., New York 18, N. Y.

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Concert Management Ray Halmans,
119 West 57th Street, New York 19, N. Y.

DR. D. C. DOUNIS
AUTHOR and
VIOLIN PEDAGOGUE
400 East 52nd St., New York 22, N. Y.

DANIEL DUNO
BARITONE
Management: DANIEL MUSICAL ASSOCIATION
113 West 57th St., New York 19, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

MISCHA ELMAN
WORLD-FAMOUS VIOLINIST
Exclusive Management: Bernard R. Laberge, Inc.
119 West 57th St., New York 19, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. CIrcle 7-6394

GALLI-CAMPI
AMERICAN COLORATURA SOPRANO
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

PERCY GRAINGER
Pianist Manager: Antonia Morse
9 Cromwell Place White Plains, N. Y.

WILLIAM HACKER
PIANIST — CONDUCTOR
ARKANSAS ORCHESTRA PROJECTS — Fayetteville

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

ELVIRA HELAL
LYRIC-COLORATURA SOPRANO
CHICAGO OPERA COMPANY
Per. Rep.: Josephine Vila, 119 W. 57 St., N. Y.

Juilliard Graduate School
WILLIAM SCHUMAN, President
120 Claremont Ave., New York 27, N. Y.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y.

Marguerite KOZENN
SOPRANO
EXCLUSIVE MANAGEMENT ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

FRANK LA FORGE — ERNESTO BERUMEN
VOICE PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

Lucille MANNERS
SOPRANO
Management: WILLIAM MORRIS AGENCY, INC.
113 West 57th St., New York 19, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York City.

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

ALFRED MIROVITCH
EMINENT PIANIST
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

VIRGINIA PEMBERTON
SOPRANO
CHICAGO OPERA CO. — BOSTON GRAND OPERA CO.
20 East Cedar St., Chicago, Illinois

ANGELO PILOTTO
Leading Baritone Cincinnati Summer Opera Co.
CONCERT — OPERA — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

MAX POLLIKOFF
VIOLINIST
Direction JACK PETRILL
1775 Broadway, New York 19, N. Y.

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
8 W. 40th St. (Suite 1710) New York 18, N. Y.

George Perkins RAYMOND
TENOR
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

Mayme Richardson
NEGRO DRAMATIC SOPRANO
Concert Management VERA BULL HULL
101 West 55th St., N. Y. C. 19 Circle 7-2837

ERIC ROWTON
DRAMATIC TENOR
Opera Management J. H. MEYER
119 West 57th St., New York 19, N. Y.

MAXIM SCHAPIRO
PIANIST
Management: BERNARD R. LA BERGE, INC.
119 West 57th Street, New York 19, N. Y.

ROBERT SHILTON
BARITONE
OPERA CONCERT RADIO
201 West 77th St., N. Y. 24, N. Y., TR. 4-2362

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ELEANOR STEBER
SOPRANO—METROPOLITAN OPERA
Management: WILLIAM MORRIS AGENCY, Inc.
113 West 57th St., New York 19, N. Y.

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
Suite 701, 119 West 57th Street,
New York 19, N. Y.

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

Florence WIGHTMAN
HARPIST—METROPOLITAN OPERA ASSN.
Concert Booking, Season 1946-47
Suite 701, 119 W. 57th St., New York 19, N. Y.

"Clinics" Feature Work Of Martha Attwood Baker

Three times weekly, Martha Attwood Baker holds a Vocal Clinic at her studio to hear and discuss progress, to diagnose faults and to prevent errors which so easily creep in when a student works alone or is under the pressure of performance.

These sessions are really class-lessons. At the start of a recent "clinic," three charming young girls stood in a row and "warmed up" their voices with vocal calisthenics. It was good practise and was excellently suited to the temperaments of the chosen three. The voices were pretty much of the same type, high clear soprano; but one, who seemed exceptionally promising, showed a tense, over-serious approach which was eased by work with her fellows. The second little singer had a naturally pleasant flow of tone but was inclined to be too relaxed about posture and attack. She was "pepped up" by the competitive vocalises. And the third was very normal, good tone and a natural delivery. Each gained by the vocal contact.

The remainder of the period was given over to individual singing. Each pupil sang an aria and a song which had been assigned for home study. Difficult passages, technical high spots and diction were carefully considered and uneven work in voice or interpretation debated and practised until the singer had the "feel" of the right production.

Mme. Baker presided at the piano and kept the proceedings going with spirited verve and musicianly direction.

Angela Weschler Students In Concert

The New York College of Music recently presented several students of Prof. Angela Weschler in piano recital at Steinway Hall. A Bach chorale was capably played on two pianos by a sister team, Dr. Ethel Kominik and Anna-Rose Bernstein. Dr. Kominik also played two compositions by Mozart with clear, intelligent approach. With Prof. Weschler contributing orchestral accompaniment, Marion Eisen played Haydn's Rondo All'Ongharese with an ease remarkable in an 11-year-old youngster. Her sister Gladys, not much older, impressed in Lotusland (Scott) and Dr. Gradus Ad Parnassum (Debussy). The first movement of Mozart's Concerto in A was played by Virginia Gerhardt, a presentation sincere, confident, effective. Maxine Fischel's playing of Beethoven's Sonata, Op. 10, No. 3 had proficiency and insight.

Carla Zinner's playing of Liszt's Sonata in B Minor was undoubtedly the evening's high point. Miss Zinner, who is Prof. Weschler's assistant at the college, played this difficult work maturely and professionally. Felice Takakjian proved an accomplished pianist in Chopin's Ballade in G Minor and was more than equal to Khatchatourian's Toccata. Miss Zinner closed the evening with three compositions of Mignone. The audience, which included many standees, was highly enthusiastic. B. G.

Alberti Artist-Pupils In Many Engagements

Solon Alberti's artist-pupils are appearing extensively. Ruthabel Rickman, soprano, was soloist in The Messiah for Bethel College, Newton, Kan., and gave a recital at Mt. Olivet Baptist Church, New York. Elaine Green is appearing in soprano parts with the Provincetown Light Opera in Gilbert and Sullivan performances. Rose Lee Grace, mezzo-soprano, Ruth Sitler, contralto, and Lucretia Ferre, soprano, sang in recital at the Barbizon Hotel. Miss Sitler and Miss Ferre were among the winners of recital appearances sponsored by the New York Singing Teachers' Association at the City Center of Music and Drama. Miss Ferre gave a recital at the Mormon Church, New York. Miss Grace and Celia Heller, soprano, sang for the Region ORT and national organization. Martha Ellen Coxwell is on tour with the Desert Song company, understudy for the feminine lead. Finley Walker, baritone, a member of the Philadelphia Opera before his entry into the armed services, sang with the Winged Victory company in New York and on tour; now back in the studio with Mr. Alberti, he sang a program at the Park Avenue Christian Church where he is soloist. Among other singers on Sunday afternoon programs at this church are Lloyd Ruliffson, tenor, and some of the above named young artists, three of whom are also singing with the newly formed Lyn Murray Chorus.

Berúmen Artists Play

Ernesto Berúmen presented his pupil Eleanor Dubner in recital at the La Forge-Berúmen Studios on March 31. In a program of the Bach-Busoni Organ Toccata in C, four Chopin numbers and Debussy's Suite for the Piano, Miss Dubner revealed a well-developed talent. Her technic is clear and smooth, her tone full and warm and she has a good sense of style. She was particularly effective in the Chopin music. An audience that filled the large studio demanded several encores. M. L. S.

Third NYSTA Concert

The third in the Series of Young Artist concerts was presented by NYSTA Mar. 29 in the Auditorium of the Dalcroze School, City Center. Three singers were heard in a lengthy program of classic and modern songs. Lucretia Ferre, lyric soprano; Joan Taylor, dramatic soprano; Everett Anderson, bass. Miss Ferre delivered her selected numbers with personality, poise and much charm. Joan Taylor displayed an unusually promising vocal talent, singing with beautiful tone and clear diction. Mr. Anderson employed his excellent voice with authoritative musicianship and interpretative skill. Harry Spier was the accompanist. M. C.

Rose Walter Pupils Heard

Pupils of Rose Walter were participants in a musical at the Barbizon-Plaza's Salon de Musique on March 31. Apparently it was the guidance of the teacher which helped the students to bring the musical content of the offering to the fore, all of them singingg on pitch and giving of their best in the present tonal and interpretative development. Arpad Sandor at the piano lent the support of his masterly accompaniments. H. W. L.

School Notes

The Opera Work Shop, under the direction of Luigi Rossini, presented scenes from La Traviata, La Boheme, Manon and Aida at the Barbizon-Plaza Concert Hall on March 24. Hulda Rossini was the program's musical director.

A program of New Music was given on April 3 at the National Arts Club under the auspices of the Composers Press. Participants were Carolyn Gillette, contralto; Elizabeth Peyser and Charles Haubiel, pianists; Virginia Nolte, cellist; and Hugh Brown, violinist.

Students from the class of Bernard Taylor gave two song recitals at the Institute of Musical Art, on Wednesday, April 3 and Friday, April 5.

Nona Hunter, contralto, artist-pupil of Helen Chase, in addition to concerts in California, was heard in Gounod's Gallia and other oratorios. Miss Hunter is the alto soloist of the First Congregational Church in San Diego.

Musicales on the last Sunday of each month are announced by the Robert Malone vocal studios for the spring and summer season.

Artist-pupils of Carl M. Roeder who have appeared in a series of Sunday afternoon studio recitals include Doris Frerichs, Harry Aronson, Helene Maginnis, Mary Frances Baker and Miriam Woronoff.

Loris Dean Burnette of Decatur, Ill., has won the $500 graduate scholarship in voice at Converse College given on March 23 by the Spartanburg (S. C.) Music Festival Association. Miss Burnette receives her B. Mus. degree from James Millikin College, Decatur, on May 31.

Alberto Bimboni gave a series of coaching lessons from March 11 to 23, sponsored by the Walter Mills Vocal Studios of Omaha, Neb., and Sioux City, Iowa.

Columbus Boychoir
HERBERT HUFFMAN, Director
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ELLABELLE DAVIS
SOPRANO
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York 22, N. Y.

HARRY DAVIS
"A real gift for the keyboard"
N. Y. Times
NATIONAL CONCERT and ARTISTS CORP.

JEAN DICKENSON
COLORATURA SOPRANO
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

LEON FLEISHER
PIANIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

WINIFRED HEIDT
CONTRALTO
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York 22, N. Y.

LOUIS KAUFMAN
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*
NATIONAL CONCERT and ARTISTS CORP.

ANATOLE KITAIN
PIANIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

LENER STRING QUARTET
"One of the most beautiful performances of great chamber music I have ever heard."—*PM, N. Y.*
NATIONAL CONCERT and ARTISTS CORP.

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitzky*
NATIONAL CONCERT and ARTISTS CORP.

AUBREY PANKEY
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

SALZEDO CONCERT ENSEMBLE
Carlos Salzedo Mimi Allen
Ruth Freeman Mary Hill Doolittle
NATIONAL CONCERT and ARTISTS CORP.

Joseph SCHUSTER
CELLIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

SZIGETI
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

Thomas L. Thomas
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ROSALYN TURECK
PIANIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ALEXANDER UNINSKY
PIANIST
NATIONAL CONCERT and ARTISTS CORP.

JESS WALTERS
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

Rochester Holds Chamber Festival

By NORMAN NAIRN

ROCHESTER, N. Y.—Records were smashed at the final victory dinner of the Civic Music Association, which ended the campaign for funds to maintain the city's musical prestige, bringing in $92,773, the goal being $86,000. Total number of contributors, 10,459, with 1,835 new members, also set a new high.

Centering attention of music lovers on compositions seldom performed by professional groups, the Eastman School of Music presented its first Chamber Music Festival, under direction of Luigi Silva, assisted by Frederick Fennell and Carl Fuerstner. During the week various ensembles were heard in string quintets, piano quintets, string sextets, winds and string ensembles, octets, etc.

The festival opened with the first American performance of Boccherini's chamber-oratorio Stabat Mater, Fuerstner conducting a strong orchestra and soloists, Naomi Ornest, Elaine Majchrzak and Norman Rose. On this program Silva conducted a cello ensemble of 19 in his own arrangement of Gabrieli's Sonata Pian e Forte from Sacrae Symphoniae.

Pergolesi Opera Staged

Pergolesi's La Serva Padrona had capable presentation directed by Fuerstner, the cast comprising Arthur Schoep, Ann Jones and Robert Waterstripe. Fennell preceded the opera, conducting the string section of the Eastman School Little Symphony in Vincenzo Di Donato's Concerto for String Orchestra on Themes of F. A. Bonporti (first American performance), and Sammartini's Concerto Grosso, Op. 11, No. 4.

The Little Symphony, under Fennell, did substantial playing in a later program, offering the Mozart Symphony No. 34 in C, the Bach Brandenburg Concerto No. 3, and the Haydn Symphony No. 97 in C. Martha McCrory, exhibited high proficiency and warm tone in the Schumann Concerto.

Student graduation recitals have included: Helen DeJager, pianist, candidate for the artist diploma, highest Eastman performance award, showing fine technical ability and talent; Rowena Dickey, pianist, and Ruth Kramer, violinist, with substantial attainments; Rosalie Allison, oboe, and Ruth Allison, bassoon, highly capable performances.

The Eastman School Junior Symphony Orchestra's concert of March 7, under Fennell, was not quite as smooth as customary, the playing being spotty.

Philharmonic Soloists

Leonard Bernstein concluded his successful visit as guest conductor of the Rochester Philharmonic. Mischa Elman was one of the soloists of his regime. Vladimir Horowitz enthralled a capacity audience at his Washington's Birthday recital. The Gordon String Quartet gave its final concert in the Kilbourn series, with Jose Echaniz, pianist, assisting artist. The program listed Quartet No. 2 in F by Prokofieff, Schebalin's Sonata for Violin and Viola in C, op. 35, and the Shostakovitch Quintet for Piano and Strings, op. 57.

Dr. T. Tertius Noble gave a recital, presented by the Rochester Chapter of the American Guild of Organists. Civic Orchestra pop concerts, conducted by Guy Fraser Harrison, have presented Whittemore and Lowe, duo-pianists; Ann Jones, soprano; James Bailey, tenor; quartet from Temple B'rith Kodesh; and, March 10, the Bausch & Lomb chorus, conducted by George Troup, with Sgt. William Warfield, baritone.

•

San Carlo Opera Returns For Annual N. Y. Season

The San Carlo Opera Company will give its annual spring season of popular-priced grand opera at the Center Theatre, New York, May 1 to 12, with matinees on Saturdays and Sundays. The season will open with Aida, and the repertory will be selected from popular operatic works. In addition to the regular personnel of 150, including a large orchestra, chorus and ballet, Fortune Gallo, its manager, plans to present guest artists. The company has just concluded a nationwide tour which included seasons in San Francisco, Los Angeles, Cleveland, Buffalo and other key cities.

Mu Phi Victory Musicale

A Mu Phi Epsilon pre-convention Victory Musicale was presented in the Mu Phi clubrooms at the Beekman Towers Hotel recently. The all-Wagner program was highlighted by the appearance of Friedelinde Wagner, granddaughter of Richard Wagner, as guest speaker. Others appearing were Frances Benner and Thelma Jerguson, sopranos; Elizabeth Wysor, contralto; and Doris Frerichs, pianist. Accompanists were Paul Eisler for Miss Jerguson and Giles Gayles for Miss Wysor and Miss Benner.

CHOIR DIRECTOR AND COMPOSERS DISCUSS SCORES.

After the public program of the Millikin University Choral Laboratory an open discussion was held. In the photo are Carl Van Buskirk, director of the Millikin University Choral Laboratory; Barbara Horner of Minneapolis; Gardner Read; Olga Kellenberger of Chicago; and Hugh Millins. Composers were given opportunity to conduct their own works.

PASSED AWAY

GRENA BENNETT, 62, music critic for the New York Journal-American and the former New York American, died on April 4 at her home in New York. Mrs. Bennett had last reviewed the Philharmonic-Symphony Pension Fund concert with Heifetz as soloist on April 3. She was born Grena Heller in San Francisco. Her musical background included study of piano, theory and composition with famous teachers of the last generation in Europe. In 1905 she joined the American as an art critic, but her preference for music soon brought her to the critical staff of that department. She numbered among her friends musical notables, including Enrico Caruso, Maria Jeritza, Geraldine Ferrar and a host of others. Mrs. Bennett was the first wife of Richard Bennett, the actor, whom she married in 1901. They were divorced in 1903. Surviving are an adopted son, Lawrence White; a brother and two sisters.

GEORGE LIEBLING, composer and pianist, passed away recently in New York. Born in Berlin in 1865, Mr. Liebling studied with Liszt, the Kullaks, Wuerst, A. Becker and Urban. He taught at Kullak's Academy in the Prussian capital from 1880 to 1885, made many tours in Germany, and visited China and South Africa. After 1890 Mr. Liebling was for a period Court Pianist in Coburg and headed his own music school in Berlin, 1894 to 1897. After 1898 he taught piano at the Guildhall School in London, and after 1908 directed a conservatory in Munich. He came to the United States about twenty years ago and lived for a time on the Pacific Coast. As a composer he produced orchestral works, piano and violin concertos, violin sonatas, piano suites, choral and piano works. He was an uncle of the late Leonard Liebling, for many years editor-in-chief of the Musical Courier, and of Estelle Liebling, New York voice teacher.

MOTHER GEORGIA STEVENS, director of the Pius X School of Liturgical Music in Manhattanville, N. Y., for the last 30 years, died on March 28 at the Manhattanville College of the Sacred Heart. Born in Boston, she studied violin there and at the Hoch Conservatory in Frankfort, also studying with the composer Loeffler. She entered the Society of the Sacred Heart in Albany, later went to England and took orders in Belgium. She was principal of the Father Young Memorial High School in New York, and conducted daily rehearsals of the Pius X Choir, which specialized in plain chant, and gave a number of public concerts at Town Hall. Two sisters survive.

VINCENT YOUMANS, 47, composer of many popular songs and operettas, died in Denver, Colo., on April 5. His remains were brought back to New York for a funeral service presided over by Deems Taylor, President of ASCAP, and cremation, after which his ashes were to be scattered near Ambrose Light Vessel Mr. Youmans was born in New York, and began writing musical shows while serving in the Navy in World War I He later was employed by the publisher Harms to rehearse singers in Victor Herbert works. At 21 his first successful musical comedy was produced, and in 1925 his greatest success, No, No, Nanette, was brought out.

OPPORTUNITIES

OLD VIOLIN FOR SALE. Modeled after Joseph Guarnerius. Dark brown varnish. Fine condition. Telephone BUckminster 2-6838 Saturdays, Sundays, or evenings, except Mondays and Thursdays. Or address "H.K.R." care Musical Courier, 119 West 57th Street, New York 19, N. Y.

STUDIO APARTMENT FOR SALE—Excellent opportunity for a professional teacher of voice, piano or string, to purchase a 3 or 4 room studio apartment (living quarters) in a cooperative apartment building centrally located and convenient to all transportation and theatres. Write "E. L. H." care Musical Courier, 119 West 57th St., New York 19, N. Y.

Established in 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

LILA LA MOTTE
DRAMATIC ARTIST
1404 Kimball Bldg., Chicago 4, Ill.—Harrison 1349

LILLIAN CHOOKASIAN
CONTRALTO
CONCERT—ORATORIO—RADIO
5704 N. Kedvale Chicago, Ill.

WILLIAM MILLER
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg., Chicago 5, Ill.

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 635 Lyon & Healy Bldg., Chicago 4, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
OLGA SAMAROFF, Mus.D.

ALICE SIROONI
PIANIST TEACHER
718 Steinway Hall, New York 19. COlumbus 5-3047

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5079

PASCARELLA
ENZO, Violinist CESARE, Cellist
Concert—Recital—Instruction
Suite 705, 119 W. 57th St., New York 19, N. Y.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 EN. 2-4580

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
808 Fine Arts Bldg., Chicago, Ill. Web. 3551

HELENA LEWYN
CONCERT PIANIST — TEACHER
6650 Sunset Blvd., Hollywood 28, Calif.
Phone HE-9055

ROBERT MILLS
TEACHER OF SINGING
". . . Solid technical foundation."
880 Carnegie Hall, N. Y. C. 19 CO. 5-1876

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO 4, ILL.

RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
800 Kimball Hall, Chicago, Illinois

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Boberg, *National President*
1638 Abingdon Drive, Alexandria, Va.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 8194
64 East Lake St., Chicago, Ill.

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3138 between 9:30 and 10:30 A.M.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
925 Orchestra Building Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
800 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

LILLIAN WIESIKE FLICKINGER
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
712 N. Ridgeland Avenue, Oak Park, Ill.

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

FRITZI JEANNE SIEBACH
ACCOMPANIST
Chicago, Illinois

For YOUR CHICAGO RECITAL *Consult*

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Arved Kurtz Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
57 Riverside Drive, New York ENdicott 2-8066

WINIFRED HECKMAN
CONTRALTO
1945 WINNER OF CHICAGO MUSIC FESTIVAL
(Selected by Tibbett, Swarthout, Mason)
7818 Crandon Avenue, Chicago, Ill.

GLADYS HEMUS
TEACHER OF SINGING
1430 Kimball Hall Bldg., Chicago 4, Ill.
Phone: Harrison 4067

HAROLD HENRY
PIANIST
353 Seventh Ave., New York 19, N. Y.
CIrcle 6-0385

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
520 Fine Arts Bldg., Chicago 5, Ill. Har. 2157

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel: WEB. 7338

Dan Baker — Marian Carlisle
TENOR, Voice Production — SOPRANO, Coaching
Studio 726 Fine Arts Bldg.,—Chicago—WEB. 2342

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, Chicago, Ill.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

Rose Lyon *PIANISTE* DU MOULIN
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3600

AUDIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 7215

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-6700

VIDA TERESA BENNETT
VOCAL INSTRUCTOR
304 Ainsworth Bldg., Portland 4, Oregon Beacon 8891

BIANCA DIMITRI SAROYA-ONOFREI
ART OF SINGING
Studio: 1700 No. Crilly Court, Chicago 14, Ill.

GEORGE PERLMAN
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave.,
Chicago, Ill. Phone Webster 7215

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetitsky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director Altoona Civic Symphony and Conductor Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

EFFA ELLIS PERFIELD
Fundamental-relaxation for piano playing.
What is it, how to maintain it.
Eliminates subtle tension.
Ask for information
103 E. 86th St. (Park Ave.) N. Y. C. 28

CARL CRAVEN
VOCAL INSTRUCTOR
Director Chicago Light Opera Co.
410 S. Michigan Ave., Chicago, Ill. Web. 3632

ALCARO MUSIC STUDIO
INSTRUCTION IN ALL INSTRUMENTS
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7878

MAURICE G. IVINS — ANNADAZE
Baritone, Teacher of Voice — Piano Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request **Address: 60 South 11th St., Minneapolis, Minnesota**

THE MANNES MUSIC SCHOOL
COURSES LEADING TO THE ARTIST'S DIPLOMA OR TEACHER'S CERTIFICATE
in Piano, Voice, String and Wind Instruments. Courses in Composition, Theory, History of Music, Chamber Music, Conducting and Opera are also open to outside students.
DAVID and CLARA MANNES, Dirs., 157 East 74th St., N. Y. C. 21 BU. 8-0656

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

Columbia Concerts, Inc. Announces

The First U.S.A. and Canadian Tour, 1946-47

Maryla JONAS

THE NEW POLISH GENIUS OF THE PIANOFORTE

"Plays in the grand manner . . a musician with remarkable command of style . . . mastery of tonal resources."

—J. D. BOHM, NEW YORK HERALD TRIBUNE

"Echoes of long-ago grandeurs . . . evocative of Moriz Rosenthal and Vladimir dePachmann . . . penetrating understanding of the true meaning of music."

—ROBERT BAGAR, NEW YORK WORLD-TELEGRAM

The New York Times MARCH 31, 1946.

MISS JONAS RATED AS A GREAT PIANIST

Scores Tremendous Hit With Ability to Make Instrument Sing at Carnegie Hall

By OLIN DOWNES

This musical observer entered Carnegie Hall yesterday afternoon as Maryla Jonas, Polish pianist, was playing Bach's D major Toccata. He came to the immediate conclusion that he was listening to a poet and master of her instrument. Nor was this impression changed or weakened in the seven compositions that she played. He had not heard Miss Jonas before, although she had made an unheralded American debut in this city the twenty-fifth of last month, but, on the basis of yesterday's experience, he believes that she has few equals as an interpreter among the leading pianists of today.

It is perhaps not without significance that this impression was not caused by some heaven-storming climax or feat of velocity. On the contrary, we were listening to one of the most intimate pages of Bach's piano music, as passage comparable to the recitative of the "Chromatic Fantasy" in its subdued colors and self-communings. And the piano spoke, in a way that with a whisper of tone commanded and held the attention in the spaces of Carnegie Hall. The fugue that follows and ends the piece supplied completely contrasting effects, in the bold announcement of the subject, the clearness, and energy, and power of its development. No wonder the audience approved.

As much, and as indisputable mastery, wholly in another vein, was displayed in the playing of that Schubert song without words—the Third Impromptu in G major. It was adorably sung, rather than played, without sentimentality, or dragging the pace, yet freely, with truest feeling and tonal charm. For Miss Jonas caught the truth of Schubert's naiveté and emotion. We think that the composer would have sat him down as simply as that.

This, too, was significant: the complete distinction between the lyricism of Schubert and the lyricism of Chopin There are pianists, let us say, of the Austrian school, by nature sympathetic to the Schubert style, but wholly at sea in the more complex psychology and far greater sophistication of Chopin. Or vice versa, Miss Jonas understood the two composers equally well, played them with equal understanding, divination, and taste. Never exaggerating, she proved that she has the secret, not shared by many, of Chopin's "rubato." She caught with intuition each fluctuation of color, tempo, and mood, so subtly and changefully present in the Polish genius' art.

And Miss Jonas understands Chopin's use of the pedal, wholly different from Schubert's, or for that matter, anyone else. The shimmer of the harmonics, the haunting song that they half revealed and half concealed, was something to remember. The three Mazurkas, op. 68, No. 4; op. 30, No. 4; op. 30, No. 2; the posthumous Nocturne in C-sharp minor, and the seldom-heard rondo in E-flat major, all were triumphs of feeling and style. What Miss Jonas does with the greater Chopin of Ballades, Polonaises, Scherzi, Sonatas, Barcarolle and other pieces, is not known to this commentator. But when she plays them he will go with high anticipation to hear her and he does not expect to be disappointed.

There is not only room for such a pianist in the front ranks of her profession; there is need of her there.

- *Immediately engaged by the N. Y. Philharmonic-Symphony Orchestra, Artur Rodzinski conductor, as the first soloist of next season on October 10, 11 and 13. The October 13th concert will be broadcast over the CBS network.*
- *Immediately engaged for recitals in Philadelphia (Forum), Chicago (Adult Education Series), Cincinnati (Matinee Musicale), Dallas (Community Club).*
- *First New York recital next season Carnegie Hall, Saturday afternoon, December 7.*

Management:

METROPOLITAN MUSICAL BUREAU, Inc.

F. C. COPPICUS F. C. SCHANG

Division of COLUMBIA CONCERTS, Inc.

113 WEST 57th STREET NEW YORK 19, N. Y.

COLUMBIA RECORDS · STEINWAY PIANO